

United States Department of the Interior

National Park Service

National Register of Historic Places Registration Form**1. Name of Property**

Historic Name: Central Marfa Historic District

Other name/site number: NA

Name of related multiple property listing: NA

2. LocationStreet & number: Roughly bounded by Washington Street on the north, Dallas Street on the south,
Dean/Russell Streets on the east, and Austin/Abbott Streets on the west.

City or town: Marfa

State: Texas

County: Presidio

Not for publication: ☐Vicinity: ☐**1. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
(☒ nomination ☐ request for determination of eligibility) meets the documentation standards for registering properties in the National
Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the
property (☒ meets ☐ does not meet) the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:

☒ national ☐ statewide ☒ localApplicable National Register Criteria: ☒ A ☒ B ☒ C ☐ D_____
State Historic Preservation Officer

Signature of certifying official / Title

Date_____
Texas Historical Commission

State or Federal agency / bureau or Tribal Government

In my opinion, the property ☒ meets ☐ does not meet the National Register criteria._____
Signature of commenting or other official_____
Date_____
State or Federal agency / bureau or Tribal Government**4. National Park Service Certification**

I hereby certify that the property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register.

___ removed from the National Register

___ other, explain: _____

Signature of the Keeper_____
Date of Action

Central Marfa Historic District, Marfa, Presidio County, Texas

5. Classification

Ownership of Property: Private; Public-Local; Public-Federal (U. S. Post Office)

Category of Property: District

Number of Resources within Property

Contributing	Noncontributing	
164	72	buildings
2	0	sites
13	3	structures
4	1	objects
183	76	total

Number of contributing resources previously listed in the National Register: **2** (Presidio County Courthouse, listed 1977; El Paisano Hotel, listed 1978). *Not counted in the above table.*

6. Function or Use

Current Functions: (see continuation sheet 13)

Historic Functions: (see continuation sheets 13)

7. Description

Architectural Classification: LATE VICTORIAN/ Queen Anne, Folk Victorian, Second Empire, Italian Renaissance; LATE 19TH AND 20TH CENTURY REVIVALS/ Neoclassical, Late Gothic Revival, Mission/Spanish Revival, Pueblo; LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS/ Commercial Style (1- and 2-part commercial, vault, commercial block), Craftsman; MODERN MOVEMENT/ Art Deco, Minimal Ranch, Ranch, International Style; OTHER/ Southwest Border Vernacular.

Principal Exterior Materials: STUCCO; BRICK; STONE/Granite, Marble; WOOD/Weatherboard, Shingle; TERRA COTTA; CERAMIC TILE; SYNTHETIC/Vitrolite; METAL/Aluminum, Steel.

Narrative Description (see continuation sheets 17-84)

Central Marfa Historic District, Marfa, Presidio County, Texas

8. Statement of Significance

Applicable National Register Criteria: A, B, C

Criteria Considerations: G

Areas of Significance: Community Planning and Development (local); Architecture (local); Ethnic Heritage: Hispanic (local); Art (national)

Period of Significance: 1881-1972; 1973-1994

Significant Dates: 1881, 1886, 1973, 1994

Significant Person (only if criterion b is marked): Judd, Donald

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: Architects: Giles, Alfred; Britton, James H.; Trost, Henry; Knipe, L. G.
Builders: McKee, R. E., Naborette, Saturnino

Narrative Statement of Significance (see continuation sheets 85-124)

9. Major Bibliographic References

Bibliography (see continuation sheet 125-134)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested. Part 1 approved on (date)
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey #
- ☐ recorded by Historic American Engineering Record #

Primary location of additional data:

- ☒ State historic preservation office (*Texas Historical Commission, Austin*)
- ☐ Other state agency
- ☐ Federal agency
- ☒ Local government: *Marfa Public Library, Marfa and Presidio County Museum, Marfa, Texas*
- ☒ University: *Archives of the Big Bend, Sul Ross University, Alpine, Texas*
- ☒ Other –Repository: *Judd Foundation, Marfa, Texas*

Historic Resources Survey Number (if assigned): NA

Central Marfa Historic District, Marfa, Presidio County, Texas

10. Geographical Data

Acreage of Property: Approximately 58.6 acres

Coordinates: (see continuation sheet 135)

Verbal Boundary Description: (see continuation sheets 136)

Boundary Justification: (see continuation sheets 136)

11. Form Prepared By

Name/title: Terri Myers, Historian; Maria E. Priebe, Associate Historian; Athena Myers, Survey Associate; with Caitlin Murray, Director, Archives and Programs, Judd Foundation, and Peter Stanley, Director of Planning and Preservation, the Chinati Foundation (with assistance from NR Coordinator Gregory Smith).

Organization: Preservation Central, Inc.

Street & number: 823 Harris Avenue

City: Austin State: Texas Zip Code: 78705

Email: terrimyrs@preservationcentral.com

Telephone: (512) 478-0898

Date: December 1, 2021

Additional Documentation

Maps (see continuation sheets 138-147)

Additional items (see continuation sheets 148-188)

Photographs (see continuation sheets 189-255)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Central Marfa Historic District, Marfa, Presidio County, Texas

Photograph Log

Exterior Photos by Terri Myers, March 2021, and Peter Stanley, June 2021
Interior Photos provided by the Chinati Foundation and Judd Foundation from their archives as noted.

Photo 1: Commercial Property (1-part Commercial Building) – Contributing Building
Gonzales Floor Shop; 1-part Commercial Style
Site 262: 118 E. El Paso Street
Photographer: Terri Myers, March 2021; Camera facing south

Photo 2: Commercial Property (2-part Commercial Building) – Contributing Building
Glasscock Building/Judd Architecture Office (Grocery Store/Apartments/Office); Late Victorian Commercial Style
Site 68: 102-108 N. Highland Avenue
Photographer: Terri Myers, March 2021; Camera facing north/northeast

Photo 3: Interior Judd Architecture Office (Glasscock Building)
Site 68: 102-108 N. Highland Avenue
Photo courtesy Judd Foundation

Photo 4: Commercial Property (2-part Commercial Building) – Contributing Building
Dry Goods Store/Judd Ranch Office; 2-part Commercial Style
Site 66: 112-114 N. Highland Avenue
Photographer: Terri Myers, March 2021; Camera facing northeast

Photo 5: Interior Judd Ranch Office
Site 66: 102-108 N. Highland Avenue
Photo courtesy Judd Foundation

Photo 6: Commercial Property (Vault) – Contributing Building
Marfa National Bank/Judd Architecture Studio; Art Deco (aka Southwest Deco) Style
Site 8: 101 N. Highland Avenue
Photographer: Terri Myers, March 2021. Camera facing west

Photo 7: Interior Judd Architecture Studio
Site 8: 101 N. Highland Avenue
Photo courtesy Judd Foundation

Photo 8: Interior Judd Architecture Studio.
Site 8: 1021 N. Highland Avenue
Photographer: Terri Myers, 2019

Photo 9: Interior Judd Architecture Studio
Site 8: 101 N. Highland Avenue
Photographer: Terri Myers, 2019

Photo 10: Wall Mural, Marfa National Bank (Judd Architecture Studio)
Site 8: 101 N. Highland Avenue
Art attributed to architect, L. G. Knipe, c.1930; Photographer: Terri Myers, 2019

Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 11: Commercial Property (Supermarket) – Contributing Building

Safeway Grocery Store/Judd Art Studio; International Style

Site 171: 124 W. Oak Street

Photographer: Terri Myers, March 2021; Camera facing northeast

Photo 12: Interior Judd Art Studio

Site 171: 124 W. Oak Street

Photographer: Terri Myers, 2019

Photo 13: Interior Judd Art Studio.

Site 171: 124 W. Oak Street

Photographer: Terri Myers, 2019

Photo 14: Interior Judd Art Studio

Site 171: 124 W. Oak Street

Photographer: Terri Myers, 2019

Photo 15: Commercial Property (Automobile Showroom) – Contributing Building

Marfa Motor Company; Mission Revival Style

Site 431: 107-109 E. Oak Street

Photographer: Terri Myers, March 2021. Camera facing northwest

Photo 16: Commercial Property (1-part Commercial Building) – Contributing Building

Neighborhood Dry Goods Store; 1-part Commercial Style

Site 394: 113 S. Dean Street

Photographer: Terri Myers, March 2021; Camera facing north/northeast

Photo 17: Commercial Property (1-part Commercial Building) – Contributing Building

Meat Market/Judd Locker Plant; Southwest Border Vernacular Type (Adobe)

Site 434: 130 E. Oak Street

Photographer: Terri Myers, March 2021; Camera facing north

Photo 18: Interior Judd Locker Plant

Jean-Baptiste Bernadet, installation view, December 2010

Photo courtesy Judd Foundation

Photo 19: Commercial Property (1-part Commercial Building) – Contributing Building

Barber Shop/Judd Gatehouse; Spanish Revival Style

Site 174A: 104 W. Oak Street

Photographer: Terri Myers, March 2021; Camera facing north

Photo 20: Interior Judd Gatehouse (Cobb & Whyte Complex)

Site 174A: 104 W. Oak Street

Photographer: Alex Marks, courtesy Judd Foundation

Photo 21: Commercial Property (Storage Building) – Contributing Building

Judd Building: Whyte House, part of Cobb and Whyte Complex

Site 174B: 104 W. Oak Street B

Central Marfa Historic District, Marfa, Presidio County, Texas

Photographer: Terri Myers, March 2021; Camera facing north

Photo 22: Interior Whyte Building
Site 174B: 104 W. Oak Street B
Photo courtesy Judd Foundation

Photo 23: Interior Whyte Building
Site 174B: 104 W. Oak Street B
Photographer: Terri Myers, 2019

Photo 24: Commercial/Domestic Property (Hotel and Shops/Offices) – Contributing Building
Alta Vista Hotel/Crews Hotel/Judd Print Building; Italianate Style
Site 10: 104-108 S. Highland Avenue
Photographer: Terri Myers, March 2021; Camera facing southwest

Photo 25: Interior Judd Print Building
Photo courtesy Judd Foundation

Photo 26: Commercial Property (Restaurant) – Contributing Building
Borunda's Café and Courtyard; Mission Revival Style
Site 406: 201-203 E. San Antonio Street
Photographer: Terri Myers, March 2021; Camera facing northeast

Photo 27: Commercial Property (1-part Commercial Building) – Contributing Building
Mendias/Hermanos Mendias Store; Territorial Style
Site 305: 218-222 S. Dean Street
Photographer: Terri Myers, March 2021; Camera facing west

Photo 28: Commercial Property (1-part Commercial Building) – Noncontributing Building
Historic commercial building – Severely altered c. 2010
Site 266: 108 E. El Paso Street
Photographer: Terri Myers, March 2021; Camera facing south

Photo 29: Commercial Property (Gas Station) – Noncontributing Building/Structure
Historic Gas Station with Service Bay/Werrick Building – Severely Altered, c. 2010
Site 392: 100 E. San Antonio Street
Photographer: Peter Stanley, June 2021; Camera facing south

Photo 30: Domestic Property (Single Dwelling) - Contributing Building
Humphris-Humphreys House; Southwest Border Vernacular/Neoclassical Style
Site 188: 110 W. San Antonio Street
Photographer: Terri Myers, March 2021; Camera facing north

Photo 31: Domestic Property (Single Dwelling) – Contributing Building
Dr. J. C. Midkiff House; Queen Anne Style: Free Classic
Site 43: 215 N. Austin Street
Photographer: Terri Myers, March 2021; Camera facing west

Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 32: Domestic Property (Single Dwelling) – Contributing Building

George Crossan House; Queen Anne Style: Free Classic

Site 158: 122 W. Texas Street

Photographer: Terri Myers, March 2021; Camera facing north/northwest

Photo 33: Domestic Property (Single Dwelling) – Contributing Building

Hans and Eloise Briam House; Folk Victorian/Neoclassical Stylistic Influences

Site 240A: 108 E. Texas Street

Photographer: Terri Myers, March 2021; Camera facing south/southwest

Photo 34: Domestic Property (Single Dwelling) – Contributing Building

Cobb House/Judd Art Gallery; Folk Victorian Style

Site 173A: 104 W. Oak Street, A

Photographer: Terri Myers, March 2021; Patterned shingles (gable detail), Camera facing northeast

Photo 35: Interior Cobb House Judd Art Gallery

Site 173A: 104 W. Oak Street, A

Photo courtesy Judd Foundation

Photo 36: Interior Cobb House

Site 173A: 104 W. Oak Street, A

Photographer: Terri Myers, 2019

Photo 37: Domestic Property (Single Dwelling) – Contributing Building

L-plan House; Folk Victorian plan type

Site 241A: ~110 E. Texas Street

Photographer: Terri Myers, March 2021; Camera facing south

Photo 38: Domestic Property (Single Dwelling) – Contributing Building

Modified L-Plan House; Folk Victorian and Neoclassical Stylistic Influences

Site 80: 306 N. Austin Street

Photographer: Terri Myers, March 2021; Camera facing southeast

Photo 39: Domestic Property (Single Dwelling) – Contributing Building

Hipped-Roof Bungalow; Neoclassical and Craftsman stylistic influences

Site 510: 109 W. San Antonio Street

Photographer: Terri Myers, March 2021; Camera facing south

Photo 40: Domestic Property (Multiple Dwelling: Crib Row) – Contributing Building

Attached One-room Cribs; Southwest Border Vernacular

Site 371: 216-222 E. Dallas Street

Photographer: Terri Myers, March 2021; Camera facing southeast

Photo 41: Domestic Property (Single Dwelling) – Contributing Building – Contributing Building

Attached Two-room House; Southwest Border Vernacular

Site 374: 208 E. Dallas Street

Photographer: Terri Myers, March 2021; Camera facing southeast

Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 42: Domestic Property (Single Dwelling) – Contributing Building
Attached Two-room House; Southwest Border Vernacular

Site 373: 210 E. Dallas Street

Photographer: Terri Myers, March 2021; Camera facing southeast

Photo 43: Domestic Property (Single Dwelling) – Contributing Building
Craftsman Style “Airplane” Bungalow

Site 41: 301 N. Austin Street

Photographer: Terri Myers, March 2021; Camera facing northwest

Photo 44: Domestic Property (Single Dwelling) – Contributing Building
Craftsman Bungalow (note low rock perimeter wall)

Site 556A & C: 130 E. Lincoln Street

Photographer: Terri Myers, March 2021; Camera facing south/southwest

Photo 45: Domestic Property (Single Dwelling) – Contributing Building
Mission Revival Style Bungalow

Site 131: 130 W. Lincoln Street

Photographer: Terri Myers, March 2021; Camera facing north/northwest

Photo 46: Domestic Property (Single Dwelling) – Contributing Building
Pueblo Revival Style Bungalow

Site 233: 201 W. Texas Street

Photographer: Terri Myers, March 2021; Camera facing southwest

Photo 47: Domestic Property (Hotel) – Contributing Building

El Paisano Hotel; Spanish Baroque Style

Site 3: 201 N. Highland Avenue

Photographer: Terri Myers, March 2021; Camera facing northwest

Photo 48: Domestic Property (Multiple Dwelling) – Contributing Building
Duplex with Commercial Addition (north side); Southwest Border Vernacular

Site 12: 204 S. Highland Avenue

Photographer: Terri Myers, March 2021; Camera facing northwest

Photo 49: Domestic Property (Single Dwelling) – Contributing Building
Minimal Ranch Style House

Site 404A: 105 E. Dallas Street

Photographer: Terri Myers, March 2021; Camera facing northwest

Photo 50: Domestic Property (Single Dwelling) – Noncontributing Building
Accessory Dwelling Unit; 21st Century Modern

Site 241B: 110 E. Texas Street B (rear)

Photographer: Terri Myers, March 2021; Camera facing east/southeast

Photo 51: Domestic Property (Garage/Storage Shed) – Contributing Building
Garage/Storage Shed; Southwest Border Vernacular

Site 198B: ~116 W. Dallas Street B

Central Marfa Historic District, Marfa, Presidio County, Texas

Photographer: Terri Myers, March 2021; Camera facing southeast

Photo 52: Domestic Property (Garage) – Contributing Building

Garage; No Style

Site 509C: 107 W. San Antonio Street B

Photographer: Terri Myers, March 2021; Camera facing east/northeast

Photo 53: Domestic Property (Hotel) – Noncontributing Building

St. George Hotel; Non-historic, Contemporary Style

Site 70: 105 S. Highland Avenue

Photographer: Terri Myers, March 2021; Camera facing southeast

Photo 54: Religious Property (Church) – Contributing Building

St. Mary's Catholic Church; Spanish Revival Style

Site 47A: 211 W. San Antonio Street

Photographer: Terri Myers, March 2021; Camera facing northwest

Photo 55: Religious Property (Church) – Contributing Building

Union Church/San Pablo "Mexican Methodist" Church; Gothic Revival Style

Site 199: ~114 W. Dallas Street

Photographer: Terri Myers, March 2021; Camera facing northeast

Photo 56: Government Property (Courthouse) – Contributing Building

Presidio County Courthouse: Second Empire Style

Site 1: 300 N. Highland Avenue

Photographer: Terri Myers, March 2021; Camera facing north/northeast

Photo 57: Agricultural Property (Warehouse) – Contributing Building

Marfa Wool and Mohair Warehouse/Chamberlain Building; Mission Revival Style

Site 9: 11-21 N. Highland Avenue

Photographer: Terri Myers, March 2021; Camera facing west/southwest

Photo 58: Interior John Chamberlain Building

Site 9: 11-21 N. Highland Avenue

Photographer: Alex Marks, courtesy Judd Foundation

Photos: 59 & 60: Interior John Chamberlain Building (Site 9)

Site 9: 11-21 N. Highland Avenue

Photographers (top) Alex Marks, courtesy Judd Foundation; (bottom) Terri Myers, 2019

Photo 61: Health Care Property (Hospital) – Contributing Building

Peterson Hospital; Art Deco Style

Site 239: 106 E. Texas Street

Photographer: Terri Myers, March 2021; Camera facing southeast

Photo 62: Social Property (2-part Commercial Building) – Contributing Building

Masonic Lodge; 2-part Commercial Style

Site 64: 124 N. Highland Avenue

Central Marfa Historic District, Marfa, Presidio County, Texas

Photographer: Terri Myers, March 2021; Camera facing southeast

Photo 63: Recreational Property (Theater) – Contributing Building
Palace Theater; Art Deco Style (aka Southwest Deco)

Site 60: 220 N. Highland Avenue

Photographer: Terri Myers, March 2021; Camera facing southeast

Photo 64: Recreational Property (Theater) – Contributing Building
Teatro de Libertad; Territorial Style

Site 304: 214 S. Dean Street

Photographer: Terri Myers, March 2021; Camera facing west/southwest

Photo 65: Landscape Property (Wall and Fence) – Contributing Structure
Rock Perimeter Wall/Mesquite Fence; NPS Rustic

Site 443E: 113 E. Texas Street

Photographer: Terri Myers, March 2021; Camera facing northeast

Photo 66: Landscape Property (Wall) – Contributing Structure
Judd Courtyard/Perimeter Wall; No Style

Site 9B: 11-19 N. Highland Avenue

Photographer: Terri Myers, March 2021; Camera facing east

Photo 67: Industrial Property (Electric Power and Ice Plant) – Contributing Building
Ice Plant/Judd Art Installation (Part Adobe)

Site 425: 400 E. Oak Street

Photographer: Terri Myers, March 2021; Camera facing northeast

Photo 68: Interior Judd Ice Plant

Site 425: 400 E. Oak Street

Photo courtesy Judd Foundation

Photo 69: Interior Judd Ice Plant

Site 425: 400 E. Oak Street

Photographer: Alex Marks, courtesy Judd Foundation

Representative Streetscape Photographs

Photo 70: East side of 200 block N. Highland Avenue and Presidio County Courthouse

Photographer: Terri Myers, March 2021; Camera facing north/northeast

Photo 71: East Side 100 block N. Highland Avenue; Commercial Buildings and Masonic Lodge

Photographer: Terri Myers, March 2021; Camera facing northeast

Photo 72: East side of 100 block N. Highland Avenue south to new St. George Hotel

Photographer: Terri Myers, March 2021; Camera facing south/southeast

Photo 73: West side 100 block N. Highland Avenue north to Courthouse

Photographer: Terri Myers, March 2021; Camera facing north/northwest

Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 74: West Side 200 block N. Highland Avenue
Photographer: Terri Myers, March 2021; Camera facing southwest

Photo 75: West side 200 block N. Highland Avenue
(Paisano Hotel foreground, 207 N. Highland; Jim Tyler Building Site No. 2C, 209 N. Highland)
Photographer: Terri Myers, March 2021; Camera facing north/northwest

Photo 76: South side 100 block E. El Paso Street
Photographer: Terri Myers, March 2021; Camera facing west/southwest

Photo 66: North side 200 block E. San Antonio Street and 200 block S. Dean Street
Photographer: Terri Myers, March 2021; Camera facing northwest

Photo : West side 300 block N. Austin Street
Photographer: Terri Myers, March 2021; Camera facing southwest

Photo 67: West side 200-300 blocks N. Austin Street
Photographer: Terri Myers, March 2021; Camera facing north/northwest

Photo 68: South side 200 block E. Dallas Street
Photographer: Terri Myers, March 2021; Camera facing southeast

Photo 69: West side 100 Block N. Highland Avenue: Marfa National Bank and Brite Building
Photographer: Terri Myers, March 2021; Camera facing north/northwest

Photo 70: Both sides (west and east) 100 Block N. Highland Avenue to Presidio County Courthouse
Photographer: Terri Myers, March 2021; Camera facing north

Central Marfa Historic District, Marfa, Presidio County, Texas

Section 6: Function

Historic Functions:

COMMERCIAL/general store (mercantile, grocery), specialty store (bakery, meat market, candy), automobile (showroom, garage, gas station), bank, office building (telephone, telegraph), restaurant/café, professional (law office, artist's studio)

DOMESTIC/single dwelling, hotel, crib row, duplex, secondary structure (garage, shed)

GOVERNMENT/county courthouse, county jail, fire station, post office

RELIGION/church; parochial school, parsonage

RECREATION/theater, dancehall, art gallery

AGRICULTURAL/wool and mohair warehouse; grain warehouse

SOCIAL/Masonic Lodge

INDUSTRY/ power plant, ice plant

HEALTH CARE/hospital

LANDSCAPE/park, wall

TRANSPORTATION/railroad

Current Functions:

COMMERCIAL/specialty store (gift shop, bookstore); professional (artist's studio), office building (utilities, foundation office), gas station, general store (grocery, convenience)

DOMESTIC/ single dwelling, hotel, multiple dwelling, secondary structure (garage, shed)

GOVERNMENT/county courthouse, county jail, fire station, post office

RELIGION/ church, parsonage, parochial school

RECREATION/theater, hall, art gallery, exhibition hall, museum

SOCIAL/Masonic Lodge

LANDSCAPE/ pocket park, park shelter, wall

EDUCATION/library

TRANSPORTATION/ railroad

Central Marfa Historic District, Marfa, Presidio County, Texas

Description

The Central Marfa Historic District lies in the heart of Marfa, Texas, and encompasses most of the city's original commercial, domestic, and civic core dating from its inception as a railroad water stop in 1881, and continuing through its initial growth and development in the late 19th and early 20th centuries, to its ultimate build-out in the postwar era. Marfa serves as the county seat of Presidio County, one of three counties that together contain more than 12,000 square miles of land in the triangular-shaped Big Bend region of Southwest Texas.¹ Though Presidio County borders the Rio Grande, Marfa lies about 55 miles north of the river. The city occupies a level site on a high desert plateau without rivers, creeks, hills, or other natural obstacles to townscape development (Figures A-2 & A-3). The district lies entirely within the original townscape (Figure A-1) which was laid out in a gridiron pattern with streets drawn to run approximately east-west and north-south. It is composed of 16 whole and six partial blocks roughly bounded by Washington Street on the north, Dallas Street on the south, Dean/Russell Street on the east and Austin/Abbott Street on the west. Highland Avenue is the city's broad north-south main street and the district's central spine, along which secondary streets branch to the east and west for about one-and-a-half blocks; a related property, the historic power and ice plant, lies one block east of the Dean Street, resulting in a discontinuous district (Maps 1 & 3). The east-west running railroad line intersects Highland Avenue at its mid-point, separating the district into four quadrants of about equal size. The city's earliest commercial zone formed along the railroad tracks: El Paso Street on the south side, Oak Street on the north side, and at their intersections with Highland Avenue. By the late 1920s, however, the city's broad central street, Highland Avenue, emerged as the pre-eminent commercial district with larger stores, hotels, and theaters. Despite the shift, businesses on El Paso and Oak Streets continued to thrive; as a result, Marfa had two historic commercial strips; one along the railroad tracks and the other extending the length of Highland Avenue from the courthouse to its intersection with San Antonio Street. A group of the district's historic buildings were acquired and adapted by internationally renowned artist Donald Judd, who lived and worked in Marfa from 1973 to 1994. Judd adapted eleven buildings to serve specific uses as art and architecture studios, and as installation spaces for his work and the work of other artists. Judd also founded two art foundations to ensure the long-term preservation of these buildings and their installations. These activities formed the basis for a redefinition of Marfa as an international contemporary art center.

The district contains 259 total resources, 183 of which are contributing (including two listed buildings: Hotel Paisano and the Presidio County Courthouse). Though commercial properties predominate in most Texas downtown districts, domestic properties outnumber other property categories with 126 examples; the next largest category are commercial resources with 86 examples. Twelve properties are related to religion, 13 to government, nine to recreation, nine to landscape, four to agriculture, two to industry, and one each to transportation, health care and social organization. Two periods of significance are established for the district: 1881-1972 and 1973-1994. The first period dates from Marfa's founding to the 50-year end of the historic age. The 1972 end date is justified because, though little new construction was added to the district during the early postwar era, Marfa retained its position as the seat of county government and continued to be a major agricultural shipping hub and ranch supply center in the Trans-Pecos district. Furthermore, the city rose in importance as a gateway to Big Bend National Park and other major tourist attractions in the region.² Thus, Marfa remained relevant and vital despite a relatively dormant development climate. The second period of significance extends from 1973 to 1994, the era in which internationally renowned artist Donald Judd lived and worked in Marfa. Judd's contributions to art and architecture continue to attract artists and art tourism to Marfa from around the world, inspiring a new wave of vitality and economic potential to the West Texas city.

¹ "Big Bend" refers to the pronounced curve in the Rio Grande along the U.S.-Mexican border in the far southwest corner of Texas.

² Though many tourist destinations in the area originated the 1930s, they became widely known and frequented in the postwar era. The Civilian Conservation Corps (CCC) started building facilities for what became Big Bend National Park in 1933; the National Park opened in 1944 (<https://www.nps.gov/bibe/learn/historyculture/human-history-of-big-bend.htm>). Balmorhea State Park was built by the CCC 1935-1940 (<https://tpwd.texas.gov/state-parks/balmorhea/history>). The Struve telescope was first major telescope built at the McDonald Observatory 1933-1939, but larger telescopes were completed in 1965 and 1967; others have been built since then (<https://mcdonaldobservatory.org/about>). Preservation efforts began at Fort Davis in the 1940s; the fort opened as a National Historic Site in September 1961 and was dedicated in 1966 (<https://www.nps.gov/foda/index.htm>).

Central Marfa Historic District, Marfa, Presidio County, Texas

Survey and Evaluation Methods

2005-2006 Survey

In 2005-2006, the City of Marfa hired Preservation Central, Inc., a historic preservation consulting firm, to conduct a comprehensive survey of cultural resources (buildings, structures, objects, and sites), within the city's original townsite boundaries and adjacent historic additions. The consultants conducted an intensive-level survey. They identified and documented 596 cultural resources in the project area. Documentation included photographing all properties and recording their physical characteristics and any known historic associations. All properties were evaluated for National Register of Historic Places eligibility. Of the 596 documented resources, 519 (87%) dated to the historic period which, at the time, ended in 1955. Sixty resources (10%) were considered High priority properties; 298 (50%) were Medium priorities; and 70 (27%) were Low priorities. High and Medium priority properties were considered contributing to any potential historic district; Low priority resources were considered noncontributing, either because they had been built after 1955, or because they had been severely altered since the end of the historic period. The consultants reported the presence of a potential National Register district in Marfa's downtown core.

2019-2021 Survey

In 2019, Judd Foundation and the Chinati Foundation re-engaged Preservation Central to nominate Marfa's downtown core to the National Register of Historic Places as a historic district with the buildings re-purposed by Donald Judd as living, working studio and exhibition spaces. Internationally acclaimed artist Donald Judd created the foundations to preserve and protect his own work and that of others, in permanent installations in his buildings in Marfa, including the eleven properties in the Central Marfa Historic District. Today, these foundations steward Judd's legacy by providing direct access to the artist's homes, studios, and exhibition spaces that he established in Marfa between 1973 and his death in 1994. The foundations are referenced throughout the nomination as sources for research and archival materials, photographs, and physical descriptions of Judd's properties.

The consultants conducted a reconnaissance survey to record changes that had taken place since the 2005-2006 survey and identify boundaries for the proposed district. Final boundaries were drawn to include the largest concentration of contributing resources in the historic central core; boundaries extend roughly from Washington Street on the north, to Dallas Street on the south, and from the east sides of S. Dean and S. Russell Streets on the east, to the west side of Austin and Abbott Streets on the west.

The consultants updated the original survey and took new photographs, often multiple views, of all resources regardless of age or condition. They also photographed representative streetscapes. They used the 1933 Sanborn Fire Insurance Maps as field maps, adding or deleting resources, and amending the map, as necessary. Previously surveyed resources were plotted on the maps by their original field identification numbers; new or newly found resources were assigned a unique number and plotted on the maps. The consultants verified or estimated property addresses and recorded the information for each resource: dates of construction and alterations; property type and subtype by historic use; plan type and/or roof form; exterior materials; architectural style or influences; and condition. Additions and alterations were noted on field forms. All properties were re-evaluated as High, Medium, or Low preservation priorities; as in the previous survey, High and Medium priorities were considered contributing to the proposed district, while Low priorities were considered noncontributing resources, either because they are non-historic or because they had been significantly altered since 1972, the current end of the historic age. An inventory of properties was compiled from the survey data; it is included in this section.

In March 2021, the consultants took new photographs and updated the survey by adding greater detail and including auxiliary properties, most of them garages and large storage sheds located behind main buildings, some on alleys.

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Properties were added or deleted from the inventory and evaluated for eligibility in accordance with the standards and guidelines of the National Park Service and the Texas Historical Commission.

Survey Results

Current survey results found 259 discrete resources within the boundaries of the district and including the power and ice plant at 400 E. Oak Street; of the total, 183 are contributing and 75 are noncontributing to the district. The district embraces a variety of property subtypes: 13 associated with Government uses including the historic Presidio County Courthouse and Jail (Figure A-2); 86 Commercial resources, most of them concentrated on Highland Avenue and El Paso Street, and to a lesser extent on Oak, and San Antonio Streets; three combination commercial/domestic resources such as hotels with retail stores or offices; 126 Domestic resources, mostly single-family dwellings and associated garages and sheds, but also hotels, duplexes, and crib rows (described under Domestic Properties); nine resources related to Recreation, including five historic theaters, a dancehall, and a modern events center; 12 resources related to Religion, among them five churches, a parsonage, and a church school; nine Landscape properties; three Agricultural warehouses; two industrial properties, and one each related to Transportation (railroad tracks), Health Care (hospital), and Social activities (Masonic Lodge). Property subtypes are described in greater detail elsewhere in this section.

Survey data were used as the foundation of the nomination of the Central Marfa Historic District. Survey procedures and evaluation methods are consistent with directives of the Texas Historical Commission and the Secretary of the Interior's Standards and Guidelines for Identification and Evaluation.

District Characteristics: Townsite Plat, Courthouse Square and Streetscape Patterns

The Central Marfa Historic District, which encompasses the core of the original townsite, is organized around several main precepts: adherence to a strict gridiron street layout (Figure A-1), in which the east-west railroad tracks intersect north-south streets at precise right angles; the creation of a broad 100' wide central north-south running main street, Highland Avenue; and the compelling presence of the Presidio County courthouse on the courthouse square at the terminal north end of the avenue (Photo 81; Figure B-1). All other aspects of the district's historic development follow from these determinate factors. The town would not exist without the railroad and might not have succeeded without the county courthouse and government complex.

Gridiron Plan

The original townsite plat followed a regular gridiron pattern with streets laid out generally according to the cardinal directions with east-west streets running parallel to the GH & SA Railroad tracks and north-south streets intersecting east-west streets precisely at right angles (Map 2; Figure A-1). The city was almost evenly divided into north and south halves relative to the railroad tracks, and east and west halves, relative to the broad central corridor – Highland Avenue – which extends the length of the original townsite boundaries from Galveston Street on the south, to Lincoln Street on the north. The railroad track and its right-of-way cut a wide swath through the center of the district that is somewhat analogous to the broad, 100' path of Highland Avenue.³ The district's other east-west streets run parallel to the railroad on the north and south. Likewise, other, narrower north-south streets run parallel to Highland Avenue east and west of the central street. The railroad continues to the horizons on the east and west, but Highland Avenue appears to terminate at Lincoln Street, the southern boundary of the courthouse square.⁴ This pattern has been maintained to the present time.

³ The original name of the street was Davis, for the nearby Davis Mountains. It may have been changed to Highland Avenue c.1928, but at least by 1933, to correspond with the area's emerging identity as the Highlands. In 1928, the Highland Fair Association formed and held the first Highland Fair on newly built fairgrounds in Marfa. Thompson, Vol. II: 314. Sanborn Fire Insurance Company maps show the street name as Davis in 1927 and Highland Avenue in 1933.

⁴ Highland bifurcates as East and West Highland Avenues on the east and west side of the courthouse square to the middle of the north side of the square where it merges again as N. Highland Avenue.

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Since the late 1920s, when the forerunners of U.S. Highways 67 and 90 were built through Marfa along east-west running San Antonio Street, the street has supplanted Highland Avenue in terms of traffic volume as it is the principal arterial connecting ranches and other towns and sites in the Big Bend region, including Alpine, Marathon and Big Bend National Park. San Antonio Street was one of Marfa's earliest residential streets, but it has since been widened over time to accommodate increases in regional traffic due to population growth, tourism and long-haul trucking between the U.S. and Mexico. However, some of the city's earliest adobe dwellings remain extant on San Antonio though their front yards may have been shortened in various highway expansion campaigns. Most have been converted to commercial uses including restaurants and museums.

Over time, different streets have served as Marfa's "main" street. El Paso Street with its direct railroad access was the first business zone developed with 1- and 2-story adobe and brick commercial buildings dating from the late-nineteenth and early twentieth centuries (Figure B-2). By the 1920s and the prospect of oil discoveries in the region, the focus shifted to Highland Avenue where larger, more substantial, and stylish commercial buildings were built on both sides of the street (Figure B-1). Today, though San Antonio Street/US-67/US-90 is the city's busiest east-west street, it does not match Highland Avenue for visual impact and grandeur as it cuts a wide swath through the historic center of Marfa to its terminus at the foot of the county courthouse.

Courthouse Square

The courthouse dominates the Presidio County Courthouse Square (Photo 56). The location of the square is based generally on the Harrisonburg courthouse plan which combines features of the Philadelphia and block types of courthouse square plans; in the Harrisonburg square, a central courthouse square blocks the view on the city's principal street as a way of dramatizing the courthouse itself (Figures A-2 & B-1). In Harrisonburg plans, the courthouse rises above the square and dominates surrounding blocks and streetscapes by its size and grand scale (Figure A-5). This is certainly the case in Marfa where Highland Avenue appears to terminate at the foot of the elaborate courthouse soaring above the smaller commercial properties before it (Photo 81).⁵

Like other Harrisonburg squares, Marfa's courthouse is surrounded primarily by 2-story, flat-roofed brick, reinforced concrete, and adobe commercial and government-related buildings, some with late-Victorian stylistic influences such as repetitive ribbons of decorative window trim and cornices (Photos 71, 72 & 74), described by geographer Edward T. Price as "somber reflections of the grandeur sought in the courthouse opposite."⁶

Streets, Blocks and Lots

The Central Marfa Historic District encompasses 16 whole and six partial contiguous blocks lying on either side of Highland Avenue, the city's main street. It is two-and-a-half to four blocks wide, east to west, and six-and-a-half blocks long, north to south. The district also includes an industrial complex – the former electric power and ice plant (Site 425: Photos 67-69) – one block east of the eastern boundary; thus, it is a discontinuous district (Maps 2 & 6). Within these blocks and partial blocks lie most of Marfa's historic commercial and government buildings, many of its earliest domestic resources, and other property subtypes common to small, late nineteenth/early twentieth century towns in Texas such as religious, recreational, social and landscape resources.

⁵ Highland Avenue actually bifurcates at Lincoln Street, the south side of the square, passes around the courthouse on the east and west, and merges again on Washington Street, on the north side of the square.

⁶ Edward T. Price "The Central Courthouse Square in the American County Seat," *Geographical Review* 58, no. 1 (1968): 29-60. Accessed October 25, 2020. doi:10.2307/212831.

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Among these general property subtypes are resources that display Spanish/Mexican traditional building characteristics and architectural ornament unique to Hispanic communities in the Southwest, including the Big Bend region of West Texas. In Marfa, evidence of Mexican Southwest borderlands building traditions are manifest in attached, multi-family “crib rows” with shared courtyards (Sites 371 & 407: Photos 40 & 77), “Territorial Style” architectural details such as corbeled brick cornices on commercial buildings (Sites 304 and 305: Photos 27 & 64) and pedimented wood window surrounds (Site 42: Figure C-3), and freestanding outdoor *nichos* or altars to Catholic saints (Site 47B). A smaller *nicho* lies in the east side yard of Site 511.

Highland Avenue, the district’s broad central spine, divides the district into two nearly equal east and west halves (Figure A-6; Map 2). It runs from the Presidio County Courthouse on the north to Galveston Street, on the south. The railroad tracks intersect Highland Avenue mid-way between Lincoln and Dallas Streets, on the north and south respectively, and divides the district into north and south halves; the north half extends one block east and one-and-a-half blocks west of Highland Avenue, while the south half extends two blocks east and one-and-a-half blocks west of Highland Avenue, making the south side of the district somewhat larger than the north side. East-west streets and alleys branch off of the central spine. Oak and El Paso Streets run along the railroad track on the north and south, respectively; railroad right-of-way extends about half-a-block north of the tracks to Oak Street and south to El Paso Street.

At 100’ Highland Avenue is the widest street in the district (Figure A-1 & B-1). Intersecting streets Lincoln, Texas, San Antonio, and Dallas Streets are 66’ wide; Austin and Dean/Russell Streets, the west and east boundaries respectively, are also 66’ wide. Streets fronting the railroad tracks, Oak Street on the north side and El Paso Street on the south side, are narrower at only 50’ wide. Each block is divided into north and south sides by 20’ east-west running alleys, some of which are now closed to vehicular traffic but can be accessed on foot. Originally, each block, except the courthouse square, was divided into 32 narrow 25’ lots, most of which were later combined or reconfigured to accommodate buildings.

Most buildings in the interior lots face east-west streets, while those along the outer boundary front onto north-south streets, most of them facing inward to the commercial core. Single-family dwellings in the district typically occupy 2-4 lots. Commercial buildings along E. El Paso Street generally occupy only 1-2 narrow, 25’ lots, while larger buildings along Highland Avenue may rest on three or more combined lots. Commercial and other non-residential buildings line both sides of Highland Avenue, as they do on El Paso and E. Oak Streets. Historically, dwellings occupied the remaining interior lots, mingling with other property subtypes, including religious, social, and recreational resources.

General District Characteristics

A variety of property subtypes co-exist within the district, sometimes within the same block. In general, however, the district has two main functional zones: commercial main streets and domestic enclaves mainly on interior blocks and along the outer boundaries.

In most railroad towns, a single commercial district fronts onto one or both sides of the railroad tracks. Marfa, however, had two competing commercial strips. The earliest was along El Paso Street which fronted directly onto the railroad siding (Photo 76); it was developed with small scale 1- and 2-story commercial buildings (Figure B-2). Later, as the city grew and prospered, attention shifted to the broad, 100’ swath of Highland Avenue and businessmen built larger commercial buildings along its path from just south of the railroad tracks to the foot of the 1886 courthouse (Photos 70, 73 & 81; Figure B-1). Nevertheless, business continued along El Paso Street and, to a lesser extent, along E. Oak Street north of the tracks. Thus, the city historically had two commercial zones. Today, commercial properties line both sides of Highland Avenue, as well as El Paso and E. Oak Streets along the tracks. The Highland Avenue strip interests El Paso and Oak Streets about mid-way through the town, dividing the district roughly into four quarters occupied largely by other property subtypes, mainly domestic resources.

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Domestic properties are primarily found on interior lots on east-west streets, between Austin Street on the west and S. Dean/S. Russell on the east. They also occur along the north-south running N. Austin (Photos 78 & 79) and S. Dean Streets. Single-family dwellings tend to have uniform front and side setbacks with front and back yards. The district also contains several examples of “crib rows” which are small 1- or 2-room adobe units attached to other, similar units that form long lines directly on the street (Photo 80), often turning at the intersections to form L- or U-shapes (Photo 77). The district has a few historic duplexes (Photo 48) and garage apartments. Several hotels are also located in the district, including the historic Paisano Hotel (Photo 47) and the new St. George Hotel built in 2015 (Photo 53).

Historically, religious resources could be found throughout the city, but over time, they relocated to the west side of the district, primarily on Austin Street where they comingle with domestic properties (Photo 79); St. Mary’s Catholic Church occupies a block bounded by S. Austin, S. Abbott, W. San Antonio and W. Dallas Streets, on the southwest section of the district (Photo 54). Social, recreational, landscape and health care properties are found on both the principal commercial streets and among domestic properties. Both agricultural and commercial warehouses are relegated to the railroad tracks on the western edge of the district, where they are largely out of view of domestic and commercial properties. In the same vein, the sole historic industrial complex is located on the railroad tracks east of the district’s eastern boundary (Photos 67-69).

Most historic resources have uncomplicated forms and simple decorative or stylistic detail; exceptions are the elaborate Spanish Baroque style El Paisano Hotel (Site 3: Photo 47; Figures A-6 & A-7), the Second Empire/Italianate Presidio County Courthouse (Site 1: Photo 56; Figure A-2), and the combined Art Deco and Spanish Revival stylistic influences found on the Marfa National Bank (Site 8: Photo 6) and Brite building (Site 7: Photo 73), in the 100 block of N. Highland Avenue. Some late nineteenth and early twentieth century buildings adopted Victorian-era stylistic elements; several dwellings feature Folk Victorian style turned porch posts, gingerbread trim, and patterned shingles in the gable ends (Site 173A: Photo 34), and a few commercial buildings display Late Victorian stylistic elements such as segmental arch windows and corbeled brick cornices (Site 68: Photo 2). Still others feature a Southwest border vernacular version of corbeled brickwork along their rooflines identified as Territorial Style in New Mexico and southern Arizona; examples in Marfa include the Mendias Store (Site 305: Photo 27) and Teatro de Libertad (Site 304: Photo 64).

One of the more remarkable aspects of the district is the widespread use of adobe brick in the construction of historic buildings. Nearly half of all buildings are built of adobe brick (Photos 1, 16, 26 & 30, and many others), with stucco cladding; in some cases where stucco has eroded, the adobe brick is exposed (Site 198B: Photo 51). Many other frame and masonry buildings in the district are also sheathed in stucco or painted white, which gives the district a cohesive look (Streetscape Photos 71, 73, & 74).

The district has few non-historic resources; the majority are metal gas stations or combination gas station/convenience stores on San Antonio Street (US 67/US 90). The largest and most incompatible modern resources are the 5-story St. George Hotel (Site 70: Photo 53) and an associated events center built in 2015 and 2016 respectively. Their location on the city’s main commercial streets at the intersection of Highland Avenue and E. El Paso Street/railroad tracks detracts from the historic appearance and character of the district.

Marfa’s popularity as an arts tourism destination has also led to some recent renovations that have stripped or obscured historic details and character-defining features, particularly on N. Highland Avenue, W. Texas, and W. Lincoln Streets where original porches, balconies and storefronts have been replaced with modern, streamlined galleries and balconies, new metal doors and fixed plate glass windows. Some single-family properties have also been enclosed by high, thick courtyard-type walls that provide privacy but obscure views of historic properties. New accessory dwelling units (ADUs) with modern materials and design have also been introduced to the district but most lie at the rear of their lots and are not highly visible from the street, only from the alley (Site 241B: Photo 50).

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Resource Composition, Distribution, Heights, Setbacks, Spatial Relationships

Streetscape patterns in the district vary according to their period of development, resource type, and historic and current uses. Building heights, setback and spatial relationships also tend to follow use or function. Due to the variety of property subtypes, building heights, setbacks and uses are varied throughout the district. However, both historic and modern resources tend to be relatively small in size, scale and massing. Most buildings are oriented with their primary facades and entrances facing the street (Streetscape Photos: 70-77)

Originally, domestic properties predominated on intersecting streets east and west of commercial Highland Avenue. Over time, especially in the late 1920s, some commercial uses spread from the main commercial street into these residential streets. For example, W. Oak Street was originally developed with single-family houses like the Folk Victorian style at 104 W. Oak Street A (Site 173A: Photo 34), but in the 1920s, a small commercial building (Site 174A: Photo 21) was erected behind the main commercial resources on Highland Avenue next to the house. Later, a large Safeway Grocery Store (Site 171: Photo 11) replaced several houses on the west end of the same block. Today, the 100 block of W. Oak Street is a mixed-use area with art studios, exhibition spaces and a private dwelling. On most of the streets that originated as residential areas, however, domestic properties remain in the majority on most streets, including Lincoln, Texas, San Antonio, and E. Dallas Streets (Streetscape Photo 80), and on N. Austin (Streetscape Photos 78 & 79) and the 100 block of S. Dean Streets, the district's east and west boundaries.

Historic domestic properties are almost all one-story buildings with two or three one-and-a-half stories and only a handful of secondary buildings such as garage apartments are two stories in height. Most single-family dwellings maintain a 15'-25' setback to accommodate front yards and at least a five-foot side setback from neighboring houses. They have back yards, many with accessory dwelling units such as converted garages, garage apartments, or secondary houses. At the rear, side, or alleys behind houses are usually garages and one or more storage sheds (Photos 51 & 52), and sometimes accessory dwelling units (ADUs) (Photo 50).

Historic commercial properties in the district are either one- or two-story buildings with little or no setback from the sidewalk to better attract pedestrian traffic. They have narrow frontage on the street but extend the length of the lot with little lost space at the rear of the property. Most are located along E. and W. El Paso Street, E. Oak Street, and on both sides of Highland Avenue. These streets have few vacant lots and are densely developed with 1- and 2-part commercial resources, some of which share party walls or have no side setback from the adjoining building. They present as solid walls of individual but attached buildings (Streetscape Photos 70-76). Commercial properties along El Paso and Oak Streets in particular, also have associated sheds and garages in the alleys behind or attached to primary buildings along the streets.

Since the 1970s, commercial resources – particularly service stations – have been built along San Antonio Street/US-67/US-90, a major highway through the region. In the same period, many historic domestic resources including single-family and multi-family dwellings on San Antonio Street were converted to commercial uses such as restaurants, vintage clothing stores, and bicycle shops. Most retain their historic appearance and domestic characteristics such as porches and yards, however. One historic service station at 100 E. San Antonio Street (Site 392), has been remodeled in the past five years, possibly as a dwelling; its character-defining features have been obscured and it is a noncontributing property in the district.

Government and religious properties tend to occupy large sites in the center of quarter- or half-blocks, or, in the case of the courthouse, entire blocks (Site 1: Photo 56). Religious resources may have high or vaulted ceilings but are generally only one story in height, though some may have elevated choir lofts. Likewise, agricultural warehouses may have high floor-to-ceiling ratios but are essentially one-story buildings, some with mezzanines for office uses. Historic recreational properties such as Queen's Hall (Site 388) which was identified on Sanborn maps as a "Mexican Amusement Hall" are also typically only one-story in height but have high ceilings.

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In Marfa's initial development period, religious properties could be found in the heart of the district, among domestic and commercial resources; several, including a Catholic Church and an Episcopal Church, lay on Highland Avenue. However, by the late 1920s, when Highland Avenue came under more intense commercial development, some churches moved to the outer edges of the district or to new suburban additions beyond the district. Today, two historic churches lie on N. Austin Street, at the far west side of the district. The First Christian Church (Site 132: Figure C-19), built in 1926, occupies a large "suburban" site west of, and facing, the courthouse square. Marfa's first church, known as Union Church and later, San Pablo or the "Mexican Methodist" Church (Photo 55), lies between two residential properties on the south side of Marfa, only half a block east of St. Mary's Catholic Church (Site 47: Photo 54) and its related parsonage, rectory, and parochial school on S. Austin Street, between W. San Antonio Street, a busy thoroughfare, and W. Dallas Street, a historically residential street.

The only agricultural resources in the district are grain, produce, and wool warehouses built along the railroad tracks for easy loading for shipment to market (Figure C-15). All but one – the former Marfa Wood and Mohair Co. warehouse at 11-21 N. Highland Avenue (Site 9: Photo 57) – are located in the 200 blocks of their respective streets, at the easternmost edge of the district. They are largely removed from public view – at least in the principal commercial and domestic core of the district – due to the noise, traffic and often smell associated with their uses. Commercial warehouses are also located near the eastern edge of the district, in the vicinity of the agricultural warehouses. The only industrial property, the electric power and ice plant at 400 E. Oak Street (Site 425: Photo 67), also lies along the railroad track but on the far west side of the original townsite, for the same reasons as the warehouses.

Property Types and subtypes in the district are described in greater detail with examples of each, later in Section 7; photographs of representative properties and other examples are found under **Additional Items: Photographs**.

Materials

To a great extent, Marfa's Southwestern architectural character stems from its large number of stucco-clad adobe buildings. In the historic period (1881-1872), most dwellings, churches, and schools, and many commercial buildings in the district were built of adobe; according to historic Sanborn maps, at least 125 of the district's 259 resources – approximately 48 percent – are built of adobe. Adobe construction is almost exclusive to the arid Southwest climates of Arizona, New Mexico, and far-West Texas, especially in and around the city of El Paso west of Marfa. Other construction materials include hollow clay or other structural tile, with 44 examples; frame, with 49 examples; metal, with 26 examples, most of them modern gas stations or historic garages and sheds; brick with 6 examples, CMU (concrete block), or concrete with 31 examples; and stone, with five examples, three of them landscape walls (Site 443E: Photo 65 and Site 9B: Photo 66).

Stucco is by far the most common wall cladding in the district with 169 examples – fully 65 percent of the properties sheathed in stucco, primarily or as one of several main cladding materials. Though stucco was used occasionally as exterior sheathing elsewhere in the country on early-twentieth century Craftsman and Period Revival style buildings, it was more prevalent in the Southwest where adobe construction was common. It is the only appropriate sheathing for protecting adobe walls. All known adobe buildings in Marfa are sheathed in stucco except in a few cases where the shell has worn off, exposing the adobe brick walls as in the case of the crib row at 216-222 E. Dallas Street (Site 471: Photo . 40). Stucco is also used on other types of construction, including frame and hollow clay tile buildings.

Following far behind stucco are buildings made of or clad in metal, including three historic-age carports and numerous nonhistoric gas station canopies, with 49 examples; followed by wood, with 25 examples, cement/Portland cement with 16 examples; exposed or painted CMU, with six examples; and stone, which is primarily an accent or used in landscape walls, with six examples. The modern St. George Hotel is faced with faux marble. Stone, terra cotta, ceramic tile, cast stone and wrought iron or other architectural metals are common accent materials in the district; good examples of

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wrought iron details are found on the former Marfa National Bank (Photo 73) and adjoining Brite Building (Photo 73) both built in 1930 in the 100 block of N. Highland Avenue.

Construction Dates

Of the 259 properties in the district, the vast majority – 215 or just over 83 percent – date to the historic period (1881-1972); the earliest properties include the railroad track, laid in 1881, the Humphris-Humphrey House, built in 1883, the Presidio County Jail (Figure A-2), completed in 1885, and the Presidio County Courthouse, completed in 1886. The preponderance of historic fabric is a strong factor in the district's ability to convey an authentic sense of history. Dates were estimated in the field based on their physical form, plan type and/or roof form, and stylistic influences; they were verified through primary and secondary sources including historic photographs and newspaper articles, archival records, books, Sanborn Fire Insurance maps and Presidio County tax records. Just over 61 percent, or 159 properties, were built by 1931. Only 56 resources, or slightly more than 21 percent, were built in the four decades between 1932 and 1972, the end of the historic period, and only 45, or just over 17 percent, were built in the five decades since 1972, though some have been altered or remodeled in that time.

Only six extant resources in the district, including the GH & SA railroad tracks and the Presidio County Courthouse and related jail, were built between 1881, when railroad track was laid, and 1886. Though construction picked up between 1887 and 1899, only 13 resources survive from that period in the district. Between the turn of the twentieth century and 1909, however, Marfa began to grow, especially in the northern half of the townsite; the district contains 26 properties from that decade. Development surged in the 1910s, due in part to an influx of Mexican refugees fleeing the violence of the Mexican Revolution; 47 extant resources in the district date to the 1910s, most of them built by 1915. Among them are attached 1- and 2-room adobe dwellings and commercial buildings along and south of the railroad tracks. Following the chaos of the Mexican Revolution and World War I, Marfa entered an era of growth and prosperity in the 1920s that extended into the first years of the Great Depression. A total of 45 properties in the district date to the 1920s; another 22 were built between 1930 and 1931, when a spate of new construction and civic improvements appeared along N. Highland Avenue, in anticipation of an oil boom that failed to transpire. The 67 extant resources built from 1920 to 1931 account for just over 31 percent of the historic-age properties and nearly 26 percent of the total number of properties in the district.

In the remaining years of the Great Depression, Marfa saw little new construction; only 16 properties in the district date between 1932 and 1939. Though the city's economy was buoyed somewhat by military presence at the Marfa Army Airfield during World War II, little new building activity occurred in Marfa's business district; only 30 buildings date from the 1940s and 1950s combined. By 1959, the district's main commercial streets, Highland Avenue and El Paso Street, were entirely built out and most residential development was also complete. Only six new buildings were built in the district in the 1960s, including the U. S. Post Office (Site 69) in the 100 block of N. Highland Avenue. Due to Marfa's rise and growth in the late-19th and early 20th century, and its decline in the postwar era, the city's central downtown core appears very much as it did before the Great Depression. As a result, the district conveys a strong sense of the city's early twentieth century history.

Only 45 nonhistoric resources lie in the district; most are modern service stations built along the San Antonio Street/U.S. Highway 90/S.H. 67 corridor which runs east-west through the center of town. To the north and south of that busy street, Marfa retains its historic fabric and character to a remarkable degree. Marfa remains the Presidio County seat and plays a vital role in the regional economy, as both a gateway to regional tourist attractions such as Big Bend National Park and other state parks and historical sites. Since the arrival of Donald Judd and other artists starting in the 1970s, Marfa itself has become a major destination for arts tourism which now plays a vital role in the local culture and economy. Many of the city's historic buildings have been renovated by artists as studios, galleries and living space. Others have been re-opened as restaurants, gift shops and specialty stores catering to Marfa's tourist trade.

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Property Types

Resources in the Central Marfa Historic District fall into one of four property types: *buildings, structures, objects, and sites*, which together make up the *district*. A district is defined by the National Park Service as a significant concentration of one or more buildings, structures, objects, and/or sites that are “united historically or aesthetically by plan or physical development.” The majority of properties in the district are buildings with 238 examples, followed by 16 structures, four objects, and two sites, a historic city park and an adobe ruin that still conveys a good sense of its historic construction and use.

Property Types in the district are further defined by general subtypes according to their historic use or function. Like many other Texas towns and cities dating from the late 19th and early 20th centuries, a full range of property subtypes including domestic, commercial, governmental, religious, recreational, and other property subtypes co-existed within the boundaries of the original townsite. Because it encompasses much of the historic townsite, many different subtypes are clustered together in the Central Marfa Historic District. Though the district appears to be composed primarily of commercial properties because they predominate on the main streets - Highland Avenue and El Paso Street – domestic properties are actually in the majority.

In all, the district is composed of 86 commercial resources, 126 domestic, three combined commercial/domestic properties, 13 government, 12 religious, nine recreation, nine landscape, four agricultural properties, two industrial properties, and one each transportation, health care and social properties. The following subsection describes each of these subtypes in greater detail and gives examples by site number and address.

Commercial Properties: Overview

On the surface, the downtown historic district appears to be dominated by commercial resources, but that may be due to their larger size and scale, and much greater visibility along Marfa’s principal and more public streets: Highland Avenue and El Paso Street, and a block on E. Oak Street. In fact, commercial resources are outnumbered by domestic properties.⁷ Since the 1970s, single family houses on San Antonio Street have been converted to commercial uses. This is likely due to increased traffic on the street which is also US Highways 67 and 90 through Marfa. Though the initially dating to the late 1920s, the highways developed into major arterials with increased traffic from local ranchers, tourists, and trucking between the U.S. and Mexico from the early postwar era to the present time.⁸

Commercial subtypes are categorized further in the inventory largely by their form and/or historic function. Of the district’s 80 commercial resources, 11 are 1-part commercial buildings and 10 are 2-part commercial buildings. These two forms of commercial buildings served a wide range of historic uses in the district; some were built as general mercantile stores with a variety of products for sale like the c.1950 Safeway supermarket (Site 171: Photo 11) at 124 W. Oak Street and the feed and farm supply store (Site 66: Photo 4) at 112-114 N. Highland Avenue. One-part commercial buildings also include “false front” stores like the neighborhood dry goods store (Site 394: Photo 16) at 113 S. Dean Street and Gonzales Floor Shop (Site 262: Photo 1) at 118 E. El Paso Street.

Some commercial buildings are specialty stores with one or two specific items for sale, such as candy, clothing, saddles, firearms, or baked goods. The Busy Bee store in the 1931 Brite Building (Site 7: Photo 73 second from left) at 103-109 N. Highland Avenue was a specialty store selling gourmet foods and chocolates. Other commercial sub-classifications in the district include a vault type built for the Marfa National Bank (Site 8: Photo 6) at 101 N. Highland Avenue. A number of

⁷ Domestic properties with 125 examples, outnumber commercial properties in the district but are not as evident; some are garages and sheds set behind the main house, at the back of the lot, or on alleys. Others are hidden from view behind walled courtyards.

⁸ Despite their current commercial use, houses and their associated auxiliary buildings are classified as domestic properties in this nomination as they retain their original forms and architectural features to a considerable degree.

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commercial resources have forms associated with their use as automobile sales/showrooms, some with integral service garages like the one at 107-109 E. Oak Street (431A: Photo 15). The typically feature showrooms with large glass windows in the front and utilitarian garages for repairs and servicing cars in the rear. Other automobile-related commercial properties are several modern gas station/convenience stores, some with metal canopies or service bays like the one at 100 W. San Antonio Street (Site 189). The district also has five commercial warehouses or storage sheds, and other associated auxiliary resources.⁹

Many commercial resources are difficult to classify by function as uses often changed over time. Most have now been converted for modern uses; among the most common are gift and vintage clothing and jewelry stores like “Ranch Dressing,” (Site 265A) at 124 E. El Paso Street, restaurants, artists’ studios, and permanent art installations like the former meat processing locker at 130 E. Oak Street (Site 434: Photo 17) and a former barber shop, then record store (Site 174A: Photo 19) at 104 W. Oak Street, and other galleries. A few, like the former Borunda café (Site 406: Photo 26), now *Para Llevar*, a take-out and patio café at 203 E. San Antonio Street, are still used for their original purpose.

Many commercial buildings in the district – especially the earlier examples – are built of adobe brick and are clad in stucco. Some dating from the 1920s and 1930s on Highland Avenue are built of concrete or hollow tile but are also sheathed in stucco. A few commercial buildings are of brick or frame construction; among the most noteworthy are the former Urbano Mendias Store, now the Get Go (Site 305; Photo 27), a 1-part adobe mercantile store faced with brick and detailed with brick corbelling, and the 2-part Late Victorian style commercial/domestic Glasscock Building (Site 68: Photo 2), a frame, brick veneer building with a brick corbeled cornice. Modern commercial buildings such as the numerous gas stations on San Antonio Street, have small stores built of CMU and aluminum service bays or canopies.

Commercial Streetscape Characteristics

On the city’s principal commercial streets – El Paso Street, Highland Avenue and, to a lesser extent, Oak Street – historic buildings are generally small- or medium-scale, 1- and 2-story commercial buildings set on long, narrow lots, some sharing party walls, with flush or slightly inset storefronts and little or no setback from the sidewalk and street. Buildings on the older El Paso Street are 1- or 2-part commercial buildings (Photo 76: Figure B-2). They tend to be smaller in size, scale and massing, and are built on narrower lots, some less than 25’ wide, than those on Highland Avenue which became the primary business strip in the 1920s. Resources on El Paso Street convey a good sense of the rapid, *ad hoc* commercial development that occurred on the railroad siding in Marfa’s initial building boom. Each building on El Paso Street was built as a unique property with little in common with its neighbors except a shallow setback.

Highland Avenue had early development at the intersection with the railroad and/or El Paso Street (Figure A-4), but in the late 1910s, greater, and more substantial, commercial development occurred along the street with some earlier buildings razed for redevelopment (Figure A-8 & A-9). By the mid-1920s, Highland Avenue had become the city’s more “upscale” street. Like El Paso Street, it is also primarily composed of both 1- and 2-story commercial buildings, some of which share party walls or lie immediately adjacent to their neighbors with no side setbacks and little or no setback from the sidewalk and street (Photos 71-74; Figure A-6). Commercial buildings on Highland Avenue tend to be larger in size and scale, have more street frontage and possess larger glass storefronts to attract traffic than those on the older El Paso and E. Oak Streets. Highland Avenue also has several sets of buildings that share similar design and façade treatments which gives a more planned, cohesive appearance to the block face, though they may have been built in separate construction campaigns. Lining both sides of the avenue, with little setback from the sidewalks, the commercial buildings on Highland Avenue provide a wide view corridor to the courthouse at the head of the street (Photo 81; Figure A-6).

Commercial buildings also appear in fewer numbers on Oak Street which faces the railroad tracks but from across a wide swath of vacant land so that they do not have direct access to railroad cars. Only one commercial “block” is found on E.

⁹ Feed, produce and wool or mohair warehouses in the district are classified as agricultural resources.

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Oak Street in three attached 1-part storefronts whose interior spaces are now combined as the city's public library. All three are 1-part commercial buildings with the same setback from the street and similar glass storefronts that have been modified somewhat since the end of the historic period. Because their flat parapets and original transoms are still evident despite their rehabilitation, they contribute to the historic district. Other, similar commercial storefronts once filled in the vacant lots in the block but are now gone; as a result, E. Oak Street is less cohesive than both E. El Paso Street and Highland Avenue.

Commercial development on W. Oak Street is represented by two stand-alone buildings with different histories and design influences. The oldest is a small one-bay adobe shop (Site 174A) built just off the main street at 104 W. Oak Street between 1927 and 1933 (Photo 19). It has modest Spanish Revival/Southwest stylistic influences including stucco sheathing, a flat roof with a low parapet wall, and decorative clay tile accents on its arched entry awning and parapet. The other building is completely opposite in size, scale, and design. A former Safeway supermarket, the cavernous commercial building at 124 W. Oak Street (Site 171: Photo 11) encompasses the greater part of five city lots at the western edge of the district. Built about 1950, the supermarket is a major departure from the city's historic commercial strips with its low-slung, earth-bound appearance, enormous size, deep setback from the street to accommodate cars and parking, and Mid-Century design including a wide, horizontal canopy and round-arched, stylized entry hood. It is a solitary structure on its large lot. Between these two dissimilar buildings are several historic residences dating to the turn of the 20th century.

In contrast to the small scale and massing of commercial buildings in the downtown core are the new St. George Hotel (Site 70: Photo 53) and related events center, built in 2015 and 2016, respectively. Though the hotel is classified as a domestic property, its location and size in the commercial district warrants discussion in this section. The five-story hotel occupies a prominent site of more than half a city block at the intersection of Highland and El Paso Street/railroad crossing where its large presence interrupts the historic viewshed along Highland Avenue to the courthouse. The large-scale hotel and adjacent events center introduces much greater height and massing to the early commercial streets, which stands in contrast to the city's established streetscape patterns and spatial relationships between and among the much smaller scale 1- and 2-story buildings along Marfa's traditional commercial corridors.

1- and 2-part Commercial Buildings

The majority of historic commercial buildings in the district are 1- or 2-part masonry (brick, hollow clay tile, concrete, or adobe) commercial buildings with large display windows or storefronts on the ground floor. Adobe, tile, and even frame commercial buildings are often sheathed in a light, lime plaster stucco. Both subtypes typically have 3-bay symmetrical storefronts with a centered single or double-door entrance flanked by matching single or sets of windows. Most of Marfa's early commercial resources were retail stores or offices with narrow street frontage but long, open rooms lined with shelves stretching to the back of the lot.

One-part commercial buildings in the district are one-story, often flat-roofed, buildings with glass storefronts and a row or two of brick corbelling along the roofline or low parapet walls. As defined by Richard Longstreth in his booklet, *The Buildings of Main Street: A Guide to American Commercial Architecture*, they are one-story buildings with a simply decorated façade consisting of "an entrance surmounted by a cornice or parapet" and glass display windows.¹⁰ Good examples include the Texas Utilities office at 116-118-120 N. Highland Avenue (Site 65: Photo 71, center), Gonzales' Floor Store at 118 E. El Paso Street (Site 262: Photo 1), and a building now used as the city's public library at 121-123 E. Oak Street (Site 433). Other noteworthy examples of 1-part commercial buildings in Marfa are the Mendias family store, now the Get Go grocery store (Site 305: Photo 27), at 218-222 S. Dean Street and the former Safeway supermarket (Site

¹⁰ Richard Longstreth, *The Buildings of Main Street: A Guide to American Commercial Architecture*, Alta Mira Press: Walnut Creek, CA, 2000, pages 54-55.

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171: Photo 11) at 124 W. Oak Street. All of these examples are further described under Representative Properties in this section.

Numerous one-part commercial buildings can be found on El Paso and E. Oak Streets, though a few are located on Highland Avenue. El Paso Street is the city's oldest commercial strip dating from the city's founding in 1883. El Paso Street developed first because it had direct frontage onto the railroad tracks for easier shipping and loading. One-part commercial buildings also stand on E. Oak Street which has access to the tracks to a lesser degree across a wide swath of railroad right-of-way. A few one-part commercial buildings are also present on Highland Avenue, which fully developed as the city's main street in the 1920s and early 1930s, though primarily with larger, 2-part commercial buildings.

Marfa's 2-part commercial buildings are two-story resources with two façade zones: one on the first floor at ground level and a second on the upper floor or floors. In general, the ground floor featured a storefront with a flush or inset entrance and glass display windows. The first floor typically served as the retail or business space while the upper floors were often reserved for living spaces such as hotel rooms or apartments, some occupied by the business owner. The two levels have distinct façade treatments though they may be complementary. The second-floor zone is differentiated from the first level usually by a row of regularly spaced, double-hung wood windows across the second story facades to bring light into apartments or offices. Two-story commercial buildings may have decorative brick corbelling or stonework along the roofline, or shaped parapets with inset ceramic tiles or clay tile roof accents. Most 2-part commercial buildings in Marfa originally had awnings or canopies to shade pedestrians.

Good examples of 2-part commercial buildings in Marfa include the former Crews Hotel, now known as the Print Building (Site 10: Photo 24) at 104-108 S. Highland Avenue, the former Glasscock Building (Site 68: Photo 2) at 102-108 N. Highland Avenue, and a former feed store, now the Judd Ranch Office (Site 66: Photo 4), at 112-114 N. Highland Avenue. The Spanish Revival/Art Deco style Brite Building (Site 7: Photo 73, second from left) at 103-109 N. Highland is an excellent example of a 2-part commercial building in the district. These properties are further described under Representative Properties in this section.

Both 1- and 2-part commercial buildings in Marfa have open interior plans on the ground, commercial level though a few 2-part commercial buildings have mezzanines around part of the upper interior walls. Most were built as retail or general mercantile stores with shelves for goods along the walls and, because they were generally on narrow lots, only rarely down the middle. At the rear of the building, they might have a small office and supply room for additional inventory. A single check-out or cashier's station stood at the front of the store close to the entrance/exit.

Other Commercial Sub-Categories

Other types of historic commercial buildings in Marfa include a vault built as the Marfa National Bank (Site 8: Photo 6) at 101 N. Highland Avenue, false-front neighborhood shops like the neighborhood dry goods store (Site 394: Photo 16) at 113 S. Dean Street, and Southwest vernacular buildings adapted to commercial uses like the former meat locker (Site 434: Photo 17) at 130 E. Oak Street. These commercial building types are further described as Representative Properties in this section.

Numerous historic and non-historic automobile-related properties are present in the district. Those from the historic period include the Mission Revival style service station (Site 389) at 108 E. San Antonio Street and the Mission Revival style automobile showroom and garage (Site 431: Photo 15), now a regional health clinic, at 107-109 E. Oak Street. Other historic garages and service stations in the district have been converted to other commercial or other uses (Site 392: Photo 29). Nonhistoric automobile-related resources include the modern service station/convenience store (Site 189) at 100 W. San Antonio Street and others like it (Sites 303, 186, and 11) on U.S. Highway 90, which runs east-west along San Antonio Street through the district.

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Finally, though some the more substantial warehouses in the district are agriculture-related properties, several commercial warehouses and storage buildings are also found in the district. One c.1935 warehouse (Site 254) stands at ~126 W. El Paso Street opposite a non-historic warehouse (Site 701) across the street at 115 W. El Paso Street.

Domestic Properties: Overview

Domestic resources are the most common property type with 126 examples in the district. This category includes 64 single dwellings, ten of which are accessory dwelling units or ADUs, ten multiple dwellings with two duplexes, two apartment buildings, and six cribs/crib rows, which are described further later in this section. Domestic properties also include related auxiliary resources, primarily garages and storage sheds. Domestic properties also include four hotels, two of which are combined domestic/commercial buildings because their ground floors were used as business offices and/or retail sales, or restaurants, while the upper stories held apartments or rooms. Two hotels, the historic El Paisano Hotel at 207 N. Highland Avenue (Site 3: Photos 47 & 75) and the modern St. George Hotel at 105 S. Highland Avenue (Site 70: Photo 53) are counted as domestic properties because of their primarily residential function.

Despite their greater numbers, domestic properties may seem to be subordinate to commercial properties because they are located on secondary, interior streets and because many domestic auxiliary resources – primarily garages and storage sheds - are hidden from public view behind the main dwelling, at the back of the lot or on alleys. (Photos 51 & 52)

Nearly all primary domestic properties in the district date from Marfa's founding in 1883 to 1955; some have been updated with a more contemporary appearance.¹¹ A few modern secondary houses (Auxiliary Dwelling Units or ADUs) have been built in the district but most lie behind the primary house or on the alleys and are not easily visible from the street (Site 241B: Photo 50). The earliest domestic properties date to Marfa's initial period of settlement in the late 19th century; the Humphris-Humphrey House at 108 W. San Antonio Street (Site 188: Photo 30) was built in 1883 and is the earliest known dwelling in Marfa. Most domestic resources in the district, however, date to the early 20th century, from about 1905 through about 1931; only a few were built during the Great Depression, World War II and early postwar eras due to both economic stagnation and the opening of new additions beyond the original townsite boundaries. At the outer, southern edge of the district, are several Minimal Ranch or Minimal Traditional style houses on Dallas Street (Site 404A: Photo 49). Built of adobe or CMU, they are sheathed in stucco like most houses in the district. They have low-pitched cross-gabled roofs, shallow front porches and scrolled aluminum porch posts (See Architectural Styles). Though little new domestic construction took place in the district after 1931, existing houses and related auxiliary buildings were enlarged and/or modified both during and after the period of significance. In addition, there are modern secondary domestic resources including garages and storage sheds in the district.

Most single-family dwellings in the district are simple one- or one-and-a-half story central hall, L-plan, rectangular, or bungalow-plan houses. These types are found throughout Texas and the rest of the country, but in Marfa these common plan types were adapted to Southwest building traditions including adobe construction, flat, low-hipped, or side-gabled roofs, stucco cladding and minimal fenestration to keep the sun out during the hot summer months. These traits are common in other Southwest cities and towns including El Paso and the upper Rio Grande Valley, southern New Mexico, and southern Arizona. These essentially vernacular houses typically display little ornamentation, though some feature modest Folk Victorian, Neoclassical or Craftsman stylistic elements which are described under Architectural Styles in this section.

Multiple dwellings in the district include two duplexes and two apartment buildings. One side-by-side duplex at 204 S. Highland Avenue (Site 12: Photo 48) looks like most vernacular adobe houses in the district, but with two sets of doors and windows on the primary, street-facing façade. It has the flat roof and stucco walls common to the Southwest. Another duplex is a 2-story stucco-clad dwelling at ~110 N. Austin Street: it has a front-gabled roof, paired 1/1 double-hung wood

¹¹ The district has both historic and modern secondary domestic resources such as garages and storage sheds.

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sash, and exposed rafter ends and looks like 2-story duplexes or garage apartments found anywhere in the United States from the 1930s or 1940s. Both apartment buildings date to the historic period and are contributing resources in the district. They are both one-story, elongated buildings with apartments attached to one another on their side walls; the example at 100-110 S. Russell Street (Site 308) dates to the 1950s and has asbestos shingles and exposed wood rafter ends; the 4-unit adobe apartments (Site 387B) extending along S. Dean Street are attached to an adobe dwelling (Site 387A) at 202 E. San Antonio Street and appear to date from the 1940s and is clad in stucco.

Crib rows are another type of multi-family dwelling. Cribs or crib rows are one- or two-room adobe units attached on their side elevations to other, similar units to form an uninterrupted line along a street like the ones in the 200 block of E. Dallas Street (Site 371: Photo 40), and (Sites 373 & 374, Photos 41 & 42). They have little or no setback or front yards but front directly onto the street or sidewalk, with an open shared back “yard” behind them for sheds or outside workspaces for projects like car repair. Some rows turn the corner at intersecting streets within the same block to form an L- or U-shape. Described collectively in some historic Sanborn Maps as “tenements,” the adobe cribs typically have flat or side-gabled roofs and a centered door with one or two windows on the primary façade and a back door leading to the common back yard. As built, they were one-room deep, but a few have since added small, shed-roofed rear additions. They lack architectural details or ornament. The adobe cribs were originally sheathed in stucco but in some places the stucco has eroded, leaving exposed adobe walls; others have been repaired or patched with Portland cement or plywood in an ad hoc manner. Despite their only fair or poor conditions, these dwellings contribute to the district as an important type of early 20th century low-income housing; they are primarily found in the southern, Hispanic section of Marfa.

Several historic hotels in the district date from Marfa’s initial development period through the early 1930s. Among them are the Alta Vista or Crews Hotel and the Paisano Hotel. The Alta Vista/Crews Hotel, now the Judd Print Building (Site 10: Photo 24), is classified as both commercial and domestic. The original resource on the site was a mercantile store, built at 104-108 S. Highland Avenue c.1887. About 1918, the one-story brick commercial building was either remodeled or razed for redevelopment as a hotel at 104-108 S. Highland Avenue. The Paisano Hotel (Site 3: Photo 47), built in 1930 at 207 N. Highland Avenue, is one of Marfa’s most significant and beautiful buildings. One of the few new buildings in the district is the St. George Hotel (Site 70: Photo 53) at 105 S. Highland; built in 2015; it is a large noncontributing resource in the district. The Glasscock Building (Site 68: Photo 2; Figure A-4) at 102-108 N. Highland Avenue is also classified as a commercial/domestic resource. It was built with a grocery and mercantile store on the first floor and an apartment upstairs for the owners; other commercial buildings may also have rooms or apartments on their upper floor, but none have yet been specifically identified as such.

One- and two-car garages and storage sheds are also found in the district. Most are located at the rear of the primary dwelling or on the alleys, though a few face side streets on corner lots. Among the earliest extant garages and sheds are flat- or hipped-roof adobe buildings dating to the early twentieth century; some still have their original hasp-hung wood or metal garage bay doors. More common are front- or side-gabled wood or metal sheds and garages dating from the 1930s through the 1960s. Several historic auxiliary buildings on residential lots are classified as domestic vehicle or storage barns; they are associated with late-nineteenth or early-twentieth century houses and have space for a buggy or car with lofts or elevated shelves for storing hay, tools, and equipment off the ground.

Domestic Streetscape Characteristics

Marfa has an unusually large number of historic domestic properties within the original townsite limits, likely because little redevelopment occurred to replace early houses with new commercial buildings after about 1931. There is no single residential section in the district; dwellings and associated garages, sheds and other outbuildings are found throughout the district, though few exist on the main commercial streets, Highland Avenue and El Paso Street. Domestic properties in the district typically lie on interior or secondary streets that branch off from the central Highland Avenue spine. Streets with two or more historic dwellings and associated outbuildings include E. and W. Lincoln, E. and W. Texas, E. and W. San

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Antonio and E. and W. Dallas Streets (Photo 80), and on W. Oak, S. Dean and N. Austin Streets (Photos 78 & 79). Even so, domestic resources often mingle with other property types in the same block.

Virtually all single-family houses in the district are one- or one-and-a-half stories in height; hotels and some commercial buildings with upper-level apartments rise to two stories. Single-family, dwellings in the district typically occupy two or three 25' lots and are set back further from the street or sidewalk than other types of properties to accommodate front yards. Most are centered on their lots fairly close to the street and have longer rear yards than front yards; automobile garages and storage sheds are typically set at the back of the lot on alleys or, if on a corner lot, on the intersecting street. Residential lots lack uniformity even within the same block face; setbacks range from as shallow as 5' – 8' from the front porch to the street, with most between 12' and 15,' and some as deep as 25,' which is standard for early 20th century residential neighborhoods in most Texas cities. Because many commercial businesses along San Antonio Street were originally single-family dwellings with front yards, they are setback further from the street than historic commercial buildings on Highland Avenue or El Paso Street. Though San Antonio Street has been widened over time, reducing the depth of those yards, former residences on the street still maintain setbacks of at least 15' and retain a portion of their original front yards.

Shallow setbacks on some residential streets may reflect Hispanic-Texan urban building traditions in the border region that combine domestic and commercial uses in different parts of the same building. Such buildings commonly front directly onto the street with little or no setback and no front yard; in some cases, these dwellings have entrances on the front wall that lead to an interior patio or courtyard. A number of adobe dwellings in the district, including "crib rows," have courtyards of this type. Crib rows are one- or two-room units attached to other one- or two-room units in a long row along one or more streets in a block; they have no setback but share a rear yard or courtyard used for cooking or as workspaces (Photo 77). They are found principally in south Marfa, the traditionally Hispanic section of the city, including the east side of S. Dean Street and the south side of E. Dallas Street.

Religious Properties

Twelve resources in the district are related to religion: five churches, a parsonage, a parochial school, a rectory, two stone grottos or altars to Catholic saints and two prefabricated metal buildings. Most religious properties in the district are churches without other ancillary buildings or structures; they are the Church of Christ (Site 42; Figure C-3) at 219 N. Austin Street, the First Baptist Church (Site 44: Photo 67, far left) at 205 N. Austin Street, and the First Christian Church (Site 132: Figure C-19) on W. Highland Avenue. A fourth church, the former San Pablo Mexican Methodist Church (Site 199: Photo 55) at ~114 W. Dallas Street, has been converted for domestic or commercial uses. Finally, St. Mary's Catholic Church block (Site 47A: Photo 54) at 211 W. San Antonio Street in south Marfa is part of a complex encompassing an entire city block. In addition to the church itself, the block contains a former parsonage (Site 48), a rectory (Site 511A), a parochial school (Site 49), a grotto (Sites 47B , and two metal buildings (Sites 708 A and B), used by the West Texas Ministry of the Diocese of El Paso.

Religious resources are found in the midst or at the edges of residential areas in the district. Three churches, the Church of Christ, First Baptist Church and First Christian Church occupy corner lots at the western edge of the district in a largely residential section. St. Mary's Catholic Church stands on a prominent corner lot at the intersection of W. San Antonio Street and S. Austin Street in the south, traditionally Hispanic side of town. Like churches in the northern part of the district, St. Mary's Catholic Church is located in a largely residential enclave on the district's western edge. Nearby, but on a smaller residential lot on W. Dallas Street, is the former Mexican Methodist Church.

Four of the five churches are front-gabled buildings with prominent square bell towers, though the tower on the First Baptist Church stands at the rear of the church where it is joined by an education wing; other bell towers in the district are positioned at the front-side of the church. The Church of Christ has no accompanying bell tower; it is a long, front-gabled building with what was once an open, front-gabled vestibule that was enclosed in the historic period. This adobe church is

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unique in Marfa for its pedimented wood window and door surrounds which are emblematic of the Southwest Mexican vernacular “Territorial” style dating to the late-19th and early-20th century in the El Paso region, New Mexico, and Southern Arizona. Part of St. Mary’s Catholic Church is adobe and may date to as early as the 1880s. It has been enlarged and remodeled several times with the last major campaign in the 1950s. The church follows traditional forms with a high, front-gabled nave and attached front-side square bell tower. Clad in stucco, it displays modest traits of the Spanish Revival style with its prominent bell tower, stucco sheathing and clay tile roof accents. A stone grotto and statue of the Virgin Mary lies at the northeast corner of the church. Designed in the naturalistic, cavern-like tradition of the Grotto of Lourdes, its substantial size and distinctive design warrant counting it as a separate contributing structure in the district. St. Mary’s Catholic Church is described in further detail under Representative Properties. The former Mexican Methodist Church is another adobe church dating to the late-19th or early 20th century; it follows the typical front-gabled/square bell tower form and lancet windows of the city’s earliest churches but the front façade and bell tower have been severely remodeled, and it is a noncontributing resource in the district.

The First Christian Church is a departure from traditional church design in Marfa. Architect L. G. Knipe, who was known for his Art Deco style buildings in Marfa, designed the church in a Mission Revival style (Figure C-19). The church was built in 1926. It is an imposing, cube-like block building with a smaller entrance block set back from Highland Avenue on the side of the main volume. Its unarticulated severe front façade faces the side of the county courthouse. The entire building is clad in stark white stucco under a flat, squared off roofline; a large, white stuccoed cross rises from the roof on the front façade and a round-arched stucco-clad bell house rises from the roofline above the side entrance. The church once had shaped, Mission Revival-style parapets like the adjoining house – possibly the parsonage - at 130 W. Lincoln (Site 131: Photo 45). They have since been removed but the church still has a multi-arched *terraza* at the rear of the building.

The Catholic Church block in south Marfa includes St. Mary’s Catholic Church, a former parsonage, a rectory, a parochial school, two freestanding outdoor grottos or altars, and two prefabricated metal buildings associated with the diocese. In 1912, a parochial school (Site 49) was built at the corner of W. Dallas Street and S. Austin, south of St. Mary’s Church. The school, identified as the “Mexican Public School,” on Sanborn maps, occupies a site in the same block as the “Mexican Catholic Church,” its associated Guadalupe Hall (demolished), and the parsonage in South Marfa. The school has two long classroom wings, one along S. Austin Street and the other along W. Dallas Street. It has been vacant since 1986 when the school closed. A hipped roof, stucco Neoclassical style dwelling (Site 511) at the corner of S. Abbott and San Antonio Streets in the block was built about the same time as the school, c.1913. It now serves as the church rectory. A small stone grotto containing a statue of a saint lies on the east side of the house. About 1955, a Ranch style parsonage (Site 48) was built next to the church on S. Austin Street. The only feature that differentiates it from other Ranch style houses of the period are glass block Christian crosses that flank the entrance.

Government Properties

Among the most significant historic and architectural resources in the district are 13 Government properties. All but one are clustered within half a block of the 1886 Presidio County Courthouse (Site 1: Photo 56) at 300 N. Highland Avenue. Both the historic, 1885 jail (Site 58) and the current jail (Site 59) lie across the street to the east in the 300 block of Highland Avenue. Three small storage sheds to the north and west of the historic jail are included among Government properties; one is contributing, and the others are noncontributing. Across Lincoln Street to the south are both the historic 1938 Art Deco style fire station (Site 559) and the non-historic prefabricated metal fire station (Sites 558); both are addressed at 108 E. Lincoln Street and face toward the jail block and courthouse.

The U.S. Post Office (Site 69) at 100 N. Highland Avenue is the only government resource not located in the cluster, but it is within view of the courthouse. The c.1940 Art Deco style Marfa City Hall was also part of the government-related node on N. Highland Avenue until it was destroyed in a fire in 1995; it has been replaced on the site by a pocket park (see

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Landscape Properties). The Presidio County Courthouse is further described under Representative Properties later in this section.

Landscape Properties

Nine Landscape resources lie in the district; they historic Sunset Park (Site 301A), the cast iron base of a fountain that once stood in Sunset Park (Site 301B), a non-historic kiosko on a “pocket park” (Site 560), the site of the former city hall, three rustic rock landscape walls (Sites 556C, 509B, 443E: Photo 65), and three adobe courtyard walls built by artist Donald Judd around his buildings in Marfa (Sites 434B, 173B, 9B: Photo 66). An open ramada known as the “Pole Shed” was once a freestanding landscape structure; associated with the new St. George Hotel, it has since been incorporated into the hotel’s events center (Site 702), on the railroad frontage between Highland Avenue S. Dean Street in 2016.

Sunset Park (Site 301A) is the oldest landscape resource. The park was established c.1904 on the north side of the railroad frontage between Highland Avenue and Dean Street, extending east for a full block between the tracks and E. Oak Street. Sunset Park once featured a bandstand and a large fountain installed by the Women’s History Club. The fountain was removed when the U.S. Post Office was built at the western end of park in 1968. The base of the fountain (Site 301B) and a bronze plaque were set in the concrete sidewalk to the front-side of the post office (Site 69) at 100 N. Highland Avenue. The land remains a dedicated city park with several benches randomly planted on a relatively barren landscape of desert grasses and a few shrubs and trees; the eastern part is reserved for a dog park.

Distinctive rock walls line the front and side yards of two unrelated single-family dwellings and a third rock wall defines the west line of another residential lot in the district. One is a low landscape/retaining wall (Site 556B) around the corner site of a Craftsman bungalow at 130 E. Lincoln Street (Site 556A&C: Photo 44); it is connected to a circular planter built of the same type of rock. A similar example (Site 509B) is made of the same type of stone and features a pair of rock piers with a low, wrought iron gate in front of the Folk Victorian style house at 107 W. San Antonio Street. A third rock wall at 113 E. Texas Street (Site 443E: Photo 65) is taller and more substantial with a palisado-type fence of mesquite limbs along the top. All three rock walls display the naturalistic stonework and craftsmanship characteristic of the National Park Service (NPS) and Civilian Conservation Corps “Rustic” style for public park construction of the 1930s.¹² They are noteworthy as the only examples of the National Park Service (NPS) Rustic style in the district, and the only known examples of designed landscape walls with a recognized stylistic influence.

Three landscape properties are contributing adobe courtyard walls built by artist Donald Judd enclose several of his properties: around the former Marfa Wool and Mohair Co. warehouse (Site 9B: Photo 66) at 11-21 N. Highland Avenue, around the former meat locker (Site 434B) at 130 E. Oak Street, and around the Cobb House/Whyte Building Complex (Sites 173B) at 104 W. Oak Street. They are solid adobe walls that rise about 7’ from the ground. The adobe bricks are exposed without stucco or other sheathing; they are laid between concrete mortar joints and are capped with a layer of concrete. They have solid wood plank entrance gates.

Finally, a small, landscaped lot or “pocket park (Site 560) has been established on the southeast corner lot of N. Highland Avenue and E. Lincoln Street (220 N. Highland Avenue) after the Marfa City Hall burned in a fire in 1995. An open-sided, stucco-clad *kiosko* serves as the entrance to the park; a metal emblem on the structure shows a train, a windmill and a steer, and the words “Marfa 1883: Bienvenidos.” The park is planted in native plants and has brick walkways across a gravel yard. At the back corner of the park is a tiled seating bench covered in multi-colored terra cotta and ceramic tiles that depict scenes from Marfa’s past. The park is represented by the kiosko structure, a non-historic and therefore, a noncontributing property.

¹² Though the Folk Victorian style house dates to c.1910, the rock wall was likely built in the 1930s to mark the new edge of the front yard after San Antonio Street became part of U. S. Highway 67/90. If it had been built before the highway came in, the wall would have been demolished when the street was widened.

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Recreation Properties

Nine properties related to recreation are present in the district. Most of the recreation properties in the district lie on busy commercial streets that historically had greater potential for walk-in or pedestrian traffic. Two movie houses, the Palace Theater at 220 N. Highland Avenue (Site 60: Photo 63) and the Texas Theater (Site 2C: Figure C-14) at 209 N. Highland Avenue, lie across the street from one another at the north end of the commercial street. The Palace Theater is a good example of an Art Deco style movie theater of the early 1930s. A third movie theater (Site 264) operated in a 2-part Late-Victorian style brick commercial building at 120 E. El Paso Street, in the city's earliest commercial block. A fourth theater, Teatro de Libertad (Site 304: Photo 64), is a Territorial style brick-faced adobe and tile performance and movie theater at 214 S. Dean Street, in the heart of the historic Hispanic community's commercial/recreational/civic hub in South Marfa. In the same block but fronting onto E. San Antonio Street, is a dancehall denoted on the 1933 Sanborn map as "Mexican Amusement Hall," now Ballroom Marfa (Site 388); the large building occupies the southwest corner lot at the intersection of S. Dean and E. San Antonio Streets. Modern Recreation properties include an events center (Site 702) associated with the new St. George Hotel and a theater (Site 708) at ~202 W. El Paso Street, between the former Bewley's Feed Store and the railroad tracks. The events center was built in 2016 for activities associated with the new St. George Hotel; the new theater was built about the same time, two blocks west of the events center.

Agricultural Properties

Three warehouses in the district are classified as agricultural properties because they were built on and used to store farm and ranch products. All were built on Marfa's west side where they fronted the railroad tracks for ease in loading and shipping products to market. Two were wholesale grain and feed warehouses; the first was built c.1920 for the Bishop & Rossen Company (Site 518) at ~201-217 W. Oak Street and the second was built at ~202 W. El Paso Street about 1930 (Site 45) and was known in the 1950s as Bewley's Big Bend Feed Store (Figure C-15). The third agricultural warehouse was built in three stages in the mid-twentieth century for the Marfa Wool and Mohair Company (Site 9: Photos 57) at 11-21 N. Highland Avenue. Artist Donald Judd bought the building after he moved to Marfa in the 1970s. It houses a permanent art installation and is further described under Representative Properties later in this section. Other grain and grocery warehouses, mills, and the stock pens were built along the tracks with some still extant further to the west.

Social Properties

One property in the district is associated with Social activities and organizations. It is the Masonic Lodge (Site 64: Photo 62) at 124 N. Highland Avenue. Built in 1914, it features Masonic symbology in the upper part of the second floor but otherwise looks very much like 2-part commercial buildings on the exterior. The building is further described under Representative Properties later in this section.

Industrial Properties

Two properties in the district are associated with Industry. The first is the historic Marfa Electric Power and Ice Plant (Site 425: Photos 67) at 400 E. Oak Street. Like the agricultural warehouses on the west side of Marfa, the power and ice manufacturing plant was built along the railroad line on the opposite (east) side of the downtown commercial zone. The former plant occupies a large part of the city block. The resource is the only non-contiguous property in the district; it is included primarily for its association with artist Donald Judd and is further described under Representative Properties later in this section. The other industrial property in the district is a modern metal soap factory (Site 710) in "The Lumberyard" complex for artists and craftsmen in S. Marfa behind the former lumber and hardware store at ~213 S. Dean Street. Built about 2015, the factory replaced a historic metal building in the interior of the courtyard.

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Heath Care Properties

Peterson Hospital (Site 239; Photo 61) is the only property related to Health Care in the district. Located at 106 E. Texas Street, it is further described under Representative Properties later in this section.

Transportation-related Properties

Several crisscrossed steel railroad tracks (Site 705) extend east-west through the middle of the district, dividing it into north and south halves. Classified as a structure, they are counted as a single network and the only Transportation-related property in the district. The railroad is the only transportation property in the district, extending approximately from the 100 block of E. El Paso to the 200 block of W. El Paso Street; several east-west rail lines crisscross one another through the center of the district, dividing it into north and south halves, and, historically, into Anglo and Hispanic communities. The railroad traverses the city across a wide swath of right-of-way part of which once was a public park and another part now occupied by a modern building and structures associated with the St. George Hotel.

Properties Associated with Artist Donald Judd

A subset of the district consists of eleven historic resources which possess additional significance for their preservation and adaptation by the internationally renowned artist, Donald Judd (Maps 2, 5, 6 & 7), who lived and worked in Marfa from 1973 to his death in 1994. On the district maps, they are shown in orange. They are as follows:

- Glasscock Building/Architecture Office (Site 68; Photos 2 & 3)
- Ranch Office (Site 66; Photo 4 & 5)
- Marfa National Bank/Architecture Studio (Site 8; Photos 6-10)
- Safeway Grocery Store/Art Studio (Site 171; Photos 11-14)
- Meat Market/Locker Plant (Site 434; Photos 17 & 18)
- Barber Shop/Gate House (Site 174A; Photos 19 & 20)
- Whyte Building (Site 174B; Photos 21-23)
- Alta Vista/Crews Hotel/Judd Print Building (Site 10) Photos 24 & 25)
- Cobb House (Site 173A; Photos 34-36)
- Marfa Wool and Mohair Warehouse/Chamberlain Building (Site 9; Photo 57-60 & 66)
- Ice Plant (Site 425; Photos 67-69)

These resources, most of which are located on or close to the main street, Highland Avenue, are highly visible symbols of the city's commercial roots in the late-nineteenth and early-twentieth century and its subsequent transformation during Judd's tenure in Marfa. The buildings Judd acquired span multiple typologies, from residential to commercial to agricultural and industrial. Yet for each type, Judd largely preserved the overall organization of the buildings and repurposed them in ways that took advantage of their respective size and configurations. His considered adaptations to the buildings' openings and interior spaces and finishes were done in support of his own artistic production and the long-term installation of his work and that of fellow artists. In some cases, these adaptations entailed the removal of partitions and false ceilings, while in others, Judd would insert new openings, filling them with pivoting doors and windows of his own design. Often built of pine and sealed with linseed oil, these were finished in such a way as to distinguish them from existing, traditional painted wood doors and windows which Judd intentionally restored. This coupling with select, existing assemblies with Judd's own can be seen in buildings such as the Chamberlain Building (Site 9), the Whyte Building (Site 174B), and the Arena, in former Fort D. A. Russell.

Judd's architectural work operates at multiple scales, from the conversion of the modest Cobb House (Site 173A) for the display of Judd's own early paintings to his adaptation of the cavernous 22,000-square foot Marfa Wool and Mohair Warehouse (Site 9) for the permanent display of twenty-three large-scale sculptures by John Chamberlain. He employed

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the prominent commercial storefront of the Glasscock Building/Architecture Office (Site 68) to display the instruments of his architectural practice, namely models and drawings, while down the block he undertook to utilize the repetitive layout of hotel rooms at the Crews Hotel/Print Building (Site 10) to establish a series of identical rooms dedicated to his own prints, a project he did not complete before his death in 1994

None of the buildings or structures have been altered since Judd's death in 1994. They reflect the artist's philosophy regarding permanent installation and the integration of living and working spaces. They also reflect Judd's belief that buildings can and should be re-purposed without destroying their character. They are places in which visitors can study Judd's insights into art and architecture and the value of preserving existing buildings. The properties in this nomination retain superior integrity from the period, 1973-1994.

Historic Name	Address	Site	Date	Property Subtype	Historic Use	Style	Exterior Material	C/ NC
Glasscock Building/Judd Architecture Office	102-08 N. Highland Avenue	68	1896/ 1918	Commercial/ Domestic	Gen. Store/ Apartments/ Office	Late Victorian	Brick	C
Sureway Store/ Judd Ranch Office	112 N. Highland Avenue	66	1920	Commercial	Dry Goods & Grocery Store/Office	2-part Commercial	Wood	C
Marfa Natl. Bank/Judd Architecture Studio	101 N. Highland	8	1931	Commercial	Bank/Studio/ Art Display	Art Deco (SW Deco)	Stucco	C
Safeway Store/Judd Art Studio	124 W. Oak St.	171	1950/ 1955	Commercial	Supermarket/ Art Studio	International	Stucco/ Tile	C
Meat Market/ Judd Locker Plant	130 E. Oak St.	434	1910/ 1960	Commercial	Butcher Shop	SW Border Vernacular	Stucco	C
Judd Adobe Wall	130 E. Oak St.	434B	1990	Landscape	Perimeter/ Courtyard Wall	No Style	Exposed Adobe	C
Barber Shop/ Judd Gate House	104 W. Oak St.	174A	1930	Commercial	Specialty Store	Spanish Revival	Stucco/ Clay Tile	C
Storage/Judd Whyte Building	104 W. Oak St.	174B	1940	Commercial	Storage/ Art Space	No Style	Exposed Adobe	C
Alta Vista/ Crews Hotel/ Judd Print Bldg.	104-108 S. Highland	10	1918/ 1955	Commercial/ Domestic	Hotel/Shops/ Offices	Italianate	Stucco/Paint Glass Block	C
Cobb House	104 W. Oak St.	173A	1905/ 1955	Domestic	Dwelling/ Art Display	Folk Victorian	Stucco/Wood Shingle	C
Judd Adobe Wall	104 W. Oak St.	173B	1990	Landscape	Perimeter/ Courtyard Wall	No Style	Exposed Adobe	C
Marfa Wool & Mohair Warehouse/ Chamberlain Building	11-19 N. Highland Avenue	9A	1940/ 1985	Agricultural	Warehouse/ Permanent Art Installation	No Style	Stucco	C
Judd Adobe Wall	11-19 N. Highland	9B	1990	Landscape	Perimeter/ Courtyard Wall	No Style	Exposed Adobe	C
Marfa Electric Power & Ice Plant/Ice Plant	400 E. Oak St.	425	1917/ 1930	Industrial	Power and Ice Plant/ Art Installation	No Style	Adobe, CMU, Metal	C

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Architectural Styles

Architectural styles in Marfa speak to the city's Southwestern location and building traditions, which largely derive from Pueblo/Spanish Colonial/Mexican settlement and influence in the El Paso Valley, New Mexico, and Southern Arizona. Above all, adobe construction and stucco cladding rank as the most authentic and prevalent elements of Hispanic building traditions in Marfa; adobe was widely used for all types of construction in the arid Southwest, from Spanish Colonial rule through the Mexican Period, and well into the 20th century. Adobe buildings lacking any specific detail or elements associated with a recognized style are described simply as Southwest Border vernacular resources. However, many early buildings in Marfa – adobe or not – incorporated details or elements of popular architectural styles into their vernacular adobe or traditional forms. Thus, Neoclassical, Folk Victorian, Craftsman and even Queen Anne stylistic details and elements are found on adobe and other vernacular buildings throughout Marfa.

High style design in Marfa is limited to grand or monumental buildings such as the Second Empire/Italianate Presidio County Courthouse, the Gothic Revival-influenced County Courthouse, and the elaborate Spanish Baroque style El Paisano Hotel. Though the Art Deco style enjoyed a period of popularity in public and commercial buildings in the late 1920s and early 1930s, the most common architectural influences are the Spanish and Mission Revivals. These buildings display the distinctive Spanish or Mission Revival traits including stucco cladding, clay tile roof and window accents and canopies, clay tile *canales* or drains, flat roofs, some with shaped parapets, inset ceramic or terra cotta decorative tile, and wrought iron balconies, handrails, light fixtures, and other hardware.

Many properties in the district adapted adobe construction to nationally popular plans and architectural styles. For example, the district contains L-plan houses with Folk Victorian stylistic details including patterned shingles and gingerbread trim, central hall plans with Neoclassical columns, and bungalows with Craftsman details such as tapered porch posts and exposed wood rafters ends, all built of adobe bricks. Folk Victorian and Classical Revival L-Plan houses date back to the earliest days of Marfa's existence. Craftsman bungalows date from the first three decades of the 20th century and are similar to those found throughout the country at that time. Later styles found in Marfa include Art Deco, International, and Minimal Ranch style buildings. Most buildings in Marfa, however, do not display any particular style but are vernacular buildings. A total of 111 resources are classified as having No Style.

Stylistic influences trend to Southwest traditions; the most common styles are Mission Revival with 21 examples, and Spanish-influenced properties with eight examples, and three Pueblo Revival style houses. Some adobe houses in the district adopted nationally popular stylistic ornamentation such as Folk Victorian style patterned shingles, Neoclassical style Doric columns, and bungalows with wood or stucco porch posts and wood braces typical of Craftsman houses. Victorian-era styles include ten Folk Victorian style buildings, four Queen Anne: Free Classic style houses, two Modified L-plan houses with both Victorian and Neoclassical elements, and four Late Victorian style commercial buildings. Nine Craftsman-style houses are present in the district, including one modern Craftsman-influenced bungalow defined as New Traditional: Craftsman. Though they were popular when Marfa experienced relatively strong growth, there are no Tudor Revival and only one Colonial Revival style houses in the district. The district has few postwar dwellings, though two resources are classified as Minimal Ranch style houses.

Even properties identified with a particular style have only a few decorative details or elements associated with a recognized style. For instance, L-plan houses are identified as Folk Victorian if they have turned porch posts or a strand of gingerbread trim like the Modified L-plan house with patterned shingles in the front gable end at 104 W. Oak Street (Site 173A: Photo 34) and the frame L-plan house at ~110 E. Texas Street (Site 241: Photo 37). Several houses are identified with the Neoclassical style if they had symmetrical front facades and regularly spaced round or square porch columns like the c.1915 bungalow with a hipped roof and central dormer at 109 W. San Antonio (Site 510A: Photo 39), the central hall plan Humphris House at 108 W. San Antonio Street (Site 188: Photo 30), and the c.1900 dwelling with a full-façade porch supported by round Doric columns and a centered pediment at 108 E. Texas (Site 240A). An exception is a Free Classic variant of the Queen Anne style at 110 W. Texas Street (Site 158A: Photo 32). The asymmetrical house dates to c.1895

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and has an overarching hipped roof with lower cross gables and dormers, round turrets with conical caps, and a wraparound porch supported by full-height Doric columns.

Craftsman houses in the district are distinguished by their bungalow plan, low- to medium-pitched hipped or gabled roofs, partial front porches supported by tapered posts or stout, square columns and/or exposed wood rafter ends. Good examples include the “airplane” bungalow (Site 35: Photo 43) at 301 N. Austin Street, the front-gabled bungalow at 130 E. Lincoln Street (Site 556A: Photo 44) and the bungalow with a hipped roof and front-gabled porch at 101 E. Dallas Street (Site 405A). It is noteworthy that all of these houses are built of adobe and have stucco cladding; the stylistic elements were adapted to the local building traditions.

The stucco-clad adobe house at 104 W. Oak Street (Site 173A: Photo 34) is a good example of the Folk Victorian style in the district. Built about 1905, the one-story house is a modified L-plan dwelling with a hipped, wood-shingled roof and lower front-gable wing. Elements of the Folk Victorian style are evident in its patterned wood shingles in the gable end and turned wood pilaster, an indication that the turned porch posts likely supported the attached partial-façade front porch; they appear to have been replaced by metal posts in the historic age, probably in the mid-1950s or early-1960s.

Another, less obvious example of the Folk Victorian style is the house at ~110 E. Texas Street (Site 241: Photo 37). Like the Cobb House, it is a 1-story stucco-clad adobe dwelling built on an L-plan (gable front and wing) with an attached shed-roofed porch on the front-side of the front gable wing. Though it lacks the decorative details associated with the Folk Victorian style, the house has the roof pitch and form, L-plan configuration, and wood fascia and window trim of Folk Victorian frame houses built elsewhere in Texas in the same period. Its relatively high-pitched gabled roof and 4/4 double hung wood sash windows date the house to c.1905. Other houses in the district may also have Folk Victorian details given their age and form, but they are hidden behind walls or dense vegetation and are not visible from the public right-of-way.

Southwest Border Vernacular

Though more buildings are documented as having no style, Marfa has a number of vernacular adobe houses particular to the Southwest border that bear description, many of which are within the district. El Paso historian, Herb Morrow, identified the type as “MARV,” for Mexican-American Rural Vernacular. In this nomination they are described as Southwest Border Vernacular resources as they are indicative of the border region but in an urban setting. These buildings, mostly dwellings but some small commercial resources, are typically 1-story, rectangular-plan adobe buildings with flat, hipped or side-gabled roofs, stucco cladding, and simple fenestration, usually a single entrance door, and few windows. They are common in the El Paso area, Southern Arizona, and New Mexico. Adobe bricks are made on site by mixing mud, straw, donkey dung, and water together. The mixture is patted into wooden molds and dried on the construction site.

The “Southwest Border vernacular” describe a type of building rather than a style, but is listed under style in the inventory if the resource is built of adobe, sheathed in stucco, and lacks ornamentation or elements of a recognized style. The term “Southwest border vernacular” may apply to various property types but is more often used to describe domestic and commercial resources. Among those found in the district are 1- to 2-room attached adobe units that form a linear, one-room deep row along the street with little or no setback; these rows of multiple units are described in this nomination as crib rows. These modest cribs have little or no stylistic elements and simple fenestration patterns: usually a single door and window, or a single door flanked by matching windows, on the primary, street-facing façade.

Some Southwest border vernacular dwellings feature full façade porches supported by full height classical order Doric columns and are classified as Neoclassical style resources in the inventory. A good example is the c.1883 Humphris-Humphreys House (Site 188: Photo 30) at 108 W. San Antonio Street; it is a side-gabled, stucco-clad adobe house with an attached, full-façade front porch supported by six Doric order columns. Others may feature

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brick corbeling along the roofline and/or pedimented wood window and door surrounds and are classified as “Territorial” in style as they were built from the 19th to the early 20th century when Arizona and New Mexico were still territories. Three examples are in the district though others may have once existed on Marfa’s commercial streets. The remaining examples of the Territorial style in the district are Teatro de Libertad (Site 304: Photo 64), built in 1919 at 214 S. Dean Street, and the Mendias Store (Site 305: Photo 27) built in 1914 at 218-222 S. Dean Street, in south Marfa, which traditionally was the Hispanic part of town. A third example is the former Baptist Church/Church of Christ (Site 42: Figure C-3) in north Marfa at 219 N. Austin Street; all of its window and door surrounds were built with milled wood pediments, features commonly identified with Territorial style buildings in the Southwest, especially El Paso and Santa Fe, New Mexico.

Integrity: Contributing and Noncontributing Resources

Overall, the district exhibits a good level of integrity; of the 259 discrete resources surveyed, the district possesses a positive ratio of just over 71 percent contributing. A contributing resource is one that is 50 years old or older, or, in this nomination only, built and used by artist Donald while he lived and worked in Marfa, from 1973 to his death in 1994. They must also possess a fair, good, or high degree of historic and architectural integrity. The National Park Service, the Federal agency that administers the National Register program, has established seven aspects of integrity by which historic resources are evaluated. Properties do not have to possess all aspects of integrity to a good or high degree, but they should retain enough of their original or historic-age appearance to convey a good, authentic sense of history. They should be located on their original or historic-age site and an intrinsic part of their historic context and built environment; they should retain their original or historic-age form, fabric and style, and display evidence of their historic construction and craftsmanship. Finally, they should convey a sense of history to the extent that they are recognizable to their period of significance.

Each resource, including secondary buildings such as accessory dwelling units (ADUs), auto garages and sheds, was evaluated according to the seven aspects of integrity to determine their contributing or noncontributing status. During the 2019 field investigations, survey team leaders ranked each property on site as a high, medium, or low preservation priority based on the degree to which they possessed overall integrity. The project director conducted a survey update in March 2021 and re-evaluated all properties using the same scale, relative to the other resources in the district. Assessments changed due to alterations that had taken place on resources since the fall of 2019, but primarily because of additional research and a better understanding of how and why resources evolved in the district over time, including the historic and modern eras.

The project director made final assessments and revised the property inventory to reflect current conditions and two periods of significance. Contributing properties are medium and high priorities that retain their historic and architectural integrity to a good or moderate degree; they are typical, good or excellent examples of their type or style. They also date to one of the two periods of significance established for the district. The first extends from 1881-1972 and applies to most properties in the district. The second period, 1973-1994, applies to properties owned and modified by artist Donald Judd in Marfa.

Noncontributing properties include those that built after the period of significance or have lost their historic and architectural integrity, usually due to severe alterations that have occurred since the end of the historic period.¹³ Most historic-age properties assessed as noncontributing have been altered to the extent that they no longer retain sufficient historic or architectural integrity to convey a good or accurate sense of history. Noncontributing properties usually have extensive alterations, renovations or additions that are incongruous with their historic design and materials, or are incongruous with the overall fabric and character of the historic district. Common alterations that result in noncontributing

¹³ All of Donald Judd’s properties in the district date to the historic period; if they were modified by him and are associated with his work as an artist, in the period 1973-1994, they contribute to the district.

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assessments include substantial changes to historic window and door patterns such as enclosing, enlarging, or reducing historic window and door openings; enclosing or significantly altering historic front porches, entrances, or storefronts; altering historic roof pitch and form; incompatible or overwhelming additions; and removal of historic building fabric or character-defining architectural details.

For buildings owned and used by -renowned artist, Donald Judd (1973-1994), integrity is determined by their association with the artist. None of the buildings or structures have been altered nor have materials been removed from the buildings since Judd's death in 1994. The buildings reflect Judd's philosophy of the importance of permanent exhibition and the integration of living and working. These properties also reflect Judd's belief that buildings can and should be repurposed without destroying their initial character. They are places in which visitors can study Judd's insights into art and architecture and the preservation of existing buildings. The properties in this nomination have retained superior integrity in association, setting, materials, workmanship, feeling, location, and design.

Questions of historic and architectural integrity, as well as preservation and conservation, were addressed by Judd himself, in the artist's own words:

"In the present century of the destruction one way or another of cities and land, preservation, conservation and restoration have become some of the most necessary and positive and unlikely acts." (from *La Mission Sagrado Corazon, Architektur*)

"Due to the prior existence of the buildings my interest here in architecture is secondary. If I could start over the two interests would be congruent. But I've carefully tried to incorporate the existing buildings into a complete complex. They are not changed, only cleaned up. Whatever nice but rudimentary ideas that were there, such as the clerestory, are taken to completion. It's very important that all the structures work together, be "meek and bold" among themselves. The old buildings should not drag down the new or the new denigrate the old. The conflicts you see everywhere between old and new are avoidable." (from *Marfa, Texas* 1985)

"Next to the bomb the bulldozer is the most destructive invention of this century," (from *A Long Discussion About Master-pieces But Why There Are So Few of Them: Part I*, 1983).

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Representative Properties

This section contains descriptions of representative properties in the district. Because the district is composed largely of commercial and domestic properties, multiple examples of each general type are described to demonstrate the variety, range and stylistic influences that are present and characteristic of the district. Examples of less common property types are described if they are significant for their architecture or historic associations. In addition, examples of Noncontributing Properties – non-historic and severely altered historic resources – are also described.

This section is arranged by Property Type as follows:

1. Commercial Properties
2. Domestic Properties
3. Religious Properties
4. Government Properties
5. Agricultural Properties
6. Health Care Properties
7. Social Properties
8. Recreational Properties
9. Landscape Properties
10. Industrial Properties

1. Commercial Properties

Commercial Property (One-part Commercial Building) – Contributing Building (Photo 1)

Gonzales Store, c.1900

Adobe Construction, Mission Revival Style

Site 262: 118 E. El Paso Street

The Gonzales Floor Store is a small, narrow one-part commercial storefront building built c.1900 at 118 E. El Paso Street in a row of one- and two-story early twentieth century commercial buildings. El Paso Street with direct frontage onto the railroad siding was Marfa's first commercial street. The store is a modest but moderately intact one-story adobe building with a wood storefront under a tall, flat parapet wall; the adobe walls are clad in stucco while the storefront is painted wood. The three-bay building is composed of a double-door entrance centered on the front façade flanked by two large window openings. The doors are wood with full-length vertical lights above a wood base panel; the windows are also set in wood frames, but they have been boarded. Two-light transoms are set above each of the windows and the entrance. The store stands out because it has not been extensively remodeled as some other commercial buildings in the densely developed block.

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Commercial Property (Two-part Commercial Block) – Contributing Building (Photos 2-3)
Glasscock Building/Judd Architecture Office, c.1914
Brick construction, Late Victorian Commercial Style
Site 68: 102 North Highland Avenue

The Glasscock Building/Architecture Office is a 4,300 sq. ft., two-part commercial building located on a premium corner lot at the intersection of E. Oak Street, facing the railroad tracks, and N. Highland Avenue, the city's main street. It is typical of the many commercial buildings built in the late nineteenth and early twentieth centuries along rail and streetcar lines.¹⁴ It is a two-story Late Victorian style brick commercial building with a chamfered, corner entrance, large windows that stretch to the ceiling on the south and west elevations, and a flat roof with brick coping and decorative brickwork along the cornice.

The ground level has segmental arch windows and doors, some of which have been boarded, and larger openings for display windows that stretch to the ceiling on the south and west elevations and are also boarded; the boarded display area along Oak Street is topped by a multi-light transom. The original double-door entrance has been replaced with an aluminum door and is partly enclosed with board and a fixed window; it is topped by a three-light transom. The second story features irregularly spaced 2/2 double-hung wood segmental arch windows along both facades; a single segmental arch window lies in the chamfered end above the entrance. As was common, the ground floor was used for commercial purposes and the upper floor for an apartment. The building has a basement occupying a portion of the building footprint, with concrete-finished walls and floor, and exposed wood posts and ceiling beams and joists.

Built in 1907, the building was occupied for many years by Hans and Eloise Briam who operated a grocery store – Briam's Store - on the ground floor and lived in the upstairs apartment. Businessman, Lee Glasscock, later acquired the building which was then known as the Glasscock Building. Glasscock reportedly made some improvements to the building in 1929, possibly adding the large display windows. It was later a beauty salon. The building housed a variety of commercial businesses over the years, including Western Union and H.M Fennel's real estate and insurance company in the 1940s, and Jerry's Uniforms in the late 1970s. In the 1980s, the owners of the building painted the red brick building white with yellow trim. The main businesses had closed with the exception of Quintana's Barber Shop on the ground floor.

In 1990, Judd purchased the Glasscock Building for use as his Architecture Office. He removed the white and yellow exterior paint, restoring the building to its original appearance. He continued the lease of Quintana's Barber Shop, which was maintained until 2019 when Mateo Quintana, 82 at the time, retired.¹⁵ By the early 1990s, Judd's architecture practice had grown significantly, necessitating more room for the drawings, plans, and models for the many projects that he was working on concurrently.

Judd used the largest, corner space of the ground floor as his Architecture Office, where he placed many examples of his furniture in wood and metal, as well as prototypes for bottles and dishes. On the walls he hung drawings and plans for his major architectural endeavors, including plans for the Peter Merian Haus of the Basel Bahnhof in Basel, Switzerland, an impressive building with a façade of his own design.¹⁶

Judd used the second floor as a guest apartment. In the apartment, he hung six important paintings from 1964 by the American artist John Chamberlain (1927-2011). These paintings are a complement to the later examples of Chamberlain's canonical works in the Chamberlain Building across the street. Of Chamberlain's work, Judd wrote in 1979, that "ever

¹⁴ Richard Longstreth, *The Buildings of Main Street: A Guide to American Commercial Architecture*, The Preservation Press: Washington D.C.; 1987: page 24.

¹⁵ Abbie Perrault, "Through the window of Quintana's Barber Shop," *The Big Bend Sentinel* (Marfa, TX). November 26, 2019. <https://bigbendsentinel.com/2019/11/26/through-the-window-of-quintanas-barber-shop/>

¹⁶ See Hans Zwimpfer, *Peter Merian Haus Basel* (Basel, Switzerland: Birkhauser, 2002).

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since he began working Chamberlain has been one of the best artists in the world.”¹⁷ Indeed, Chamberlain’s work received national and international acclaim, as evidenced his first retrospective at the Solomon R. Guggenheim Museum, New York in 1971, which was followed by more than one hundred solo exhibitions.

In addition to its association with Donald Judd, the building is significant for architecture and its association with Marfa’s late nineteenth/early twentieth century commercial development. It is one of the few surviving, largely intact brick commercial buildings with late-Victorian stylistic influences in the district. It is similar to the older Murphy & Walker General Merchandise Store and St. George Hotel; all three were load-bearing brick buildings on corner lots at Highland Avenue and an intersecting street. They had flat roofs with low parapets and decorative brick cornices, chamfered entrances, and segmental arch windows. The St. George Hotel was demolished for a new building in the 1930s, now replaced by the new St. George Hotel, and the mercantile store was significantly remodeled to its current c.1918 appearance, leaving this building to represent the late-Victorian style of brick architecture in Marfa.

Commercial Property (Two-part Commercial Building) – Contributing Building (Photos 4-5)

General Store/Judd Ranch Office

Frame construction, 2-part Commercial Style

Site 66: 112 N. Highland Avenue

The former Sureway Store is a two-part commercial building with a full-façade width storefront composed of an off-center entrance and two large, fixed glass display windows on the ground level. The frame, two-story building has a nearly flat roof with a slightly raised false parapet on the primary façade. The door is wood framed with glazing under a tripartite transom; it has a single sidelight on one side. Multi-light transoms also surmount the windows. A flat metal awning suspended by metal tie rods extends across the front. The fixed display windows replaced earlier windows on the commercial ground floor level, possibly in the historic period.

Built in the early twentieth century the building was formerly a general store called the Sureway Store, which sold groceries and dry goods and had a meat market and feed yard.¹⁸ Like other two-part commercial buildings in Marfa and elsewhere in Texas, the second floor was used as living quarters. On the front façade, four evenly spaced 1/1 double hung wood sash windows allow light and air into the upstairs rooms. Above the second story windows are two matching, recessed panels. On the exposed secondary, south façade, a row of clerestory windows on the first floor and seven 1/1 double-hung sash like those on the primary façade, allow light into the interior rooms. The roof appears to be flat but is composed of shallow, graduated steps from highest at the front to lowest at the back. The building has a sidewalk entry, wood floors over a full basement, elevator access associated with its former use as a feed store, and interior wood framing. The exterior walls are clad in a plaster finish.

In 1991, Donald Judd purchased the building, repurposing it for use as a Ranch Office, downstairs, and an apartment upstairs. On the front façade, Judd added his ranch brand, to denote the purpose of the building and the date ’76, which is the year he purchased his first sections of land south of Marfa. He also added the existing canopy on the front of the building.

In the Ranch Office, alongside some of his last artworks from the early 1990s, Judd hung maps that noted his land holdings and the holdings of other ranchers in Presidio County. The saddles, spurs, and lassos are a physical testament of Judd’s deep commitment to the land of this region. Judd made many outdoor artworks that directly engage with the topography of a given piece of land. In a 1975 interview, he noted the similarity between an artwork and the land, with the relationship between his placement of a work of art in a room, stating, “It has to do with a particular piece of land, just as

¹⁷ Donald Judd, *Donald Judd Writings*, ed. Flavin Judd and Caitlin Murray (New York: Judd Foundation/David Zwirner Books, 2016: 291) (hereafter cited as DJW).

¹⁸ Martha Dempsy, Hans Briam, text, 1972; <https://texashistory.unt.edu/ark:/67531/metapth87687>; accessed November 12, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Marfa Public Library.

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you deal with a particular room. Beyond that, more generally, I am interested in leaving the land, or nature, if you want to use the word, alone. I rather would like to deal with land that hasn't been moved around a great deal. I am generally opposed to all the leveling, asphaltting, and redoing of the land."¹⁹

Commercial Property (Vault) – Contributing Building (Photos 6-10)

Marfa National Bank/Judd Architecture Studio, 1931

Hollow Clay Tile construction, Art Deco Style

Site 8: 101 N. Highland Avenue

The Architecture Studio is a 6,358 sq. ft., two-story commercial block building on the northwest corner of North Highland Avenue and West Oak Street. The building is constructed of hollow clay tile; it is sheathed in white stucco. The building has a flat roof with a raised, squared-off parapet wall. It is distinguished by a recessed entry under a decorative tile arch and centered balcony with cast iron railing. Metal casement windows flank the inset balcony. A molded plaster eagle and lone star adorn the parapet above the balcony. On the building's secondary, W. Oak Street, façade are repetitive rows of metal casement windows on both the first and second floors.

The former Marfa National Bank was commissioned in 1930 by Marfa rancher and businessman L. C. Brite and designed by architect L. G. Knipe; it opened in 1931. Knipe, a German immigrant, was known for his large adobe houses built in Los Angeles in the mid-1920s, as well as his significant work for Arizona State University.²⁰ In addition to the bank, Knipe designed several other noteworthy buildings in the historic district including the adjoining Brite commercial block (Site 7), the Peterson Hospital (Site 239), and the First Christian Church (Site 132). The building meets Richard Longstreth's general description of the commercial vault type with its monumental, almost triumphal, arched entrance into a fortress-like front wall; massiveness and enclosure are emphasized over transparency. The exposed side façade, while complementary, is decidedly secondary to the primary elevation. Instead of more traditional Neoclassical bank architecture, Knipe employed Southwest Art Deco design elements including colorful ceramic tiles and cast-iron grilles and handrails.

In the 1960s the building underwent renovations that included lowering the ceiling of the lobby, removing the grand staircase and marble cladding from the interior walls, and installing imitation wood paneling. In November 1989, Donald Judd purchased the building, renovating it over a six-month period to create a working space for his architecture and design projects. He removed the 1960s adjustments in an effort to reflect the original condition of the building more closely. For example, the lobby was altered to expose the cast-in-place concrete pillars and beams and the removal of the drop ceiling exposed a scenic landscape mural painted by Knipe.

In each of the rooms, including the mezzanine and eleven former offices of the second floor, Judd carefully placed examples of his art and furniture, as well as art and furniture of prominent twentieth-century designers and artists, including Alvar Aalto (1898-1976), Gerrit Rietveld (1888-1964), Ludwig Mies van der Rohe (1886-1969), Josef Albers (1888-1976), and Theo van Doesburg (1883-1931). Consistent with the building's use as an office, these rooms were used as offices in which Judd made and displayed drawings for projects he was working on. These projects varied from designs for domestic spaces in Marfa, to drawings for large-scale urban projects in national and international cities.

In addition to his paintings, the Architecture Office housed hundreds of Judd's drawings for architectural and design projects. Today, scholars from all over the world travel to Marfa to study these drawings. The significance of this work

¹⁹ Donald Judd, Donald Judd Interviews, ed. Flavin Judd and Caitlin Murray. New York: Judd Foundation/David Zwirner Books, 2019, 464 (hereafter cited as DJI)

²⁰ Bennett, Lee Glasscock, *History of the Marfa National Bank, the First Hundred Years*. Forthcoming from Nortex Press, Austin, Texas, 2007. p. 61.

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has notably been discussed by Urs Peter Flückiger, Professor of Architecture at Texas Tech University, in his book *Donald Judd: Architecture in Marfa, Texas* (expanded second edition to be released in 2021).²¹

As in many of his other spaces, Judd established living spaces (a kitchen and bedroom) in the Architecture Studio so that he could live and work in the space as desired. As scholar Christine Mehring, the Mary L. Block Professor of Art History at the University of Chicago, has written, Judd's placement of art and furniture created a "historical dialogue" between these objects and Knipe's architecture. Moreover, Mehring notes that the "furniture and architecture did not merely provide context for the art Judd made or collected. Their creation was an equally important practice."²²

The significance of this building is two-fold. First, Judd modified the building's interior to remove non-historic accretions, and he adapted it to fit his aesthetic and the new uses he envisioned for this prominent building. By removing the drop ceiling he expanded the interior volume of the banking space and exposed some of the key original features of the building that had been obscured by later interventions. Moreover, Judd's placement of his work and the work of others provides crucial insight into his architecture practice, while also providing a permanent home for twenty-five important works of art, including two prints by Rembrandt (1606-1669). The eight paintings and reliefs from 1961-1962 which Judd placed in the Architecture Studio are crucial examples of Judd's transition from painting to sculpture. As art historian Erica Cooke has written, Judd's paintings were "an integral part of his creative process."²³

Commercial Building (Supermarket) -- Contributing Building (Photos 11-14)
Safeway Grocery Store/Judd Art Studio, c.1939
Concrete Masonry construction, International Style
Site 171: 124 W. Oak Street

The former Safeway supermarket, now the Art Studio, is a 5,407 sq. ft., one-story, open footprint building with no basement. Concrete columns support metal trusses, which in turn support a wood framed roof. The exterior walls are concrete masonry, or terra-cotta infill between either encased steel or concrete columns. The building has a flat roof and low-slung, horizontal earthbound appearance. An aluminum awning spans the entire front façade and wraps around the corner to the secondary façade; the awning further emphasizes the building's horizontality. Together the awning and round-arched canopy above the entrance give the building a Streamline Moderne appearance. The style reflects postwar Modernism in its low-slung, horizontal massing, stylized awning and arched entry hood.

As originally designed in 1939, the former supermarket displayed elements of the Spanish Revival style which was popular throughout the country prior to World War II; it had a triangular-shaped parapet and parapet wall, raked, stucco columns that extended above the roofline, clay tile roof accents, stucco cladding, and wrought iron grilles (Figure C-17). About 1965, the building was remodeled to its current streamlined appearance. The parapet, grilles, and clay tile were removed; columns were truncated, leaving only the shafts below the roofline. The metal awning and tiles survive from the original design.

When Donald Judd purchased the building in 1990, he removed the machinery and the drop ceiling, added gypsum plaster to the walls, and installed skylights. As at the Architectural Studio, Judd removed the drop ceilings to create an almost industrial-like interior volume. As the moniker of the building suggests, Judd repurposed this space for use as an art studio. The existing openness of the floor plan and the high ceilings made it very suitable for Judd's needs and the proportion of the building was pleasing for the exhibition of his artwork. On the walls and floors, and the tables and shelves of his design, he placed artworks in a variety of states—complete, incomplete, and rejected. Left as it was at the time of his death, this space demonstrates Judd's practice through drawings, collages, material samples, and prototypes.

²¹ See Urs Peter Flückiger, *Donald Judd: Architecture in Marfa, Texas*. Basel, Switzerland: Birkhauser, 2021.

²² Christine Mehring, "On the Judd Scale. . . Furniture, Architecture. . . ." in *Judd* ed. Ann Temkin (New York: The Museum of Modern Art/D.A.P., 2020), 264, 266.

²³ Ann Temkin, "The Originality of Donald Judd" in *Judd* ed. Ann Temkin (New York: The Museum of Modern Art/D.A.P., 2020), 11.

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In addition to the items which are reflective of his working process, Judd hung four large works from 1985 and 1987 that are known as “the multicolored works.” These pieces reflect a major turning point in Judd’s career in which the interplay of numerous colors became a primary feature of his work. William C. Agee, Professor of Art History at Hunter College and Director of the Museum of Fine Arts Houston from 1974 to 1982, wrote of this work that: “For Judd, as for all color artists, color was the stuff of the world, of art and life. The artist engages it and works both with it and out of it...From this process, Judd made stunning works of art, remarkable for their confluence of clarity and sheer beauty.”²⁴

Commercial Property (Auto Showroom) -- Contributing Building (Photo 15)

Marfa Motor Company, c.1928

Hollow Tile construction, Mission Revival Style

Site 431: 107-109 E. Oak Street

The former Ford Motor Company automobile showroom and garage is a one-story brick veneer building with a front-projecting, pole supported canopy over the service bay at 107-109 E. Oak Street (Figure C-11). It is noteworthy for its distinctive Mission Revival style which is evident in the full-façade shaped parapet, roofline coping, tile canopy roof and cast stone details on the engaged brick columns. The large showroom windows have been partially infilled, possibly in the historic period, but they are still expressed by the engaged columns. At the rear of the building is a large glass-walled building that served as a service shop; it is separately counted as Site 703. The brick building retains sufficient integrity to convey its historic appearance and function and is a contributing property in the district.

Commercial Property (One-part Commercial Building) -- Contributing Building (Photo 16)

Neighborhood Dry Goods Store, c.1900

Adobe construction, Mission Revival Style

Site 394: 113 S. Dean Street

The one-part adobe commercial building at 113 S. Dean Street is a former neighborhood dry goods store. It has a metal hipped roof with a front-gabled entrance wing and stepped parapet. The building has recently been remodeled and some of its original architectural features removed. It had a full-façade canopy held by tie-rods over a double-door entrance centered on the primary facade. The canopy has been removed and the doors replaced; the door is flanked by two large, dark-tinted glass display windows. Despite these alterations, the building retains its form, roof pitch and form, character-defining parapet and materials, including its adobe walls, stucco cladding, and metal roof. It is a contributing resource in the district.

Commercial Property (One-part Commercial Building) – Contributing Building (Photos 17-18)

Meat Market/Judd Locker Plant, c.1915

Adobe construction, No Style (Southwest border vernacular)

Site 434: 130 E. Oak Street

The Locker Plant was built c.1915 and occupied in the early 1950’s by rancher Frank Jones, who used the building as a meat locker and processing plant. It is a modest, one-story adobe brick commercial building with a symmetrical front façade consisting of a centered entrance flanked by three-part square display windows (Figure C-9). It has a generally flat roof that slopes slightly to the back (north) and an unadorned parapet wall that rises higher at the front than on the sides; the parapet may have been a later addition as evidenced by a shallow, horizontal connecting rim across the upper part of the front façade. Fenestration on the exposed east façade consists of a single three-panel wood door with glazing. On the rear (north) façade are two 6/6 double-hung wood sash windows and a wood panel door with no glazing but an overhead single-light transom.

²⁴ Marianne Stockebrand, ed., *Donald Judd: The Multicolored Works* (New Haven, CT: Yale University Press, 2014), 197.

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The interior is divided into a series of rooms with the largest situated on the north and south ends of the building. Interior partitions alternate between adobe and frame. The rear yard on the north end of the building is enclosed by an unplastered adobe wall approximately seven feet in height and built at approximately the same time as the adobe wall that encloses the Chamberlain Building's courtyard (Site 9B)

Following Donald Judd's intent to support a yearly roster of visiting artists working under the auspices of The Chinati Foundation, the building has been in use as an artist's studio since 1990. It supports the museum's residency program and has hosted over 150 international artists over the years. The multi-room building also serves as a public exhibition gallery to showcase artwork after each residency.

Commercial Property (One-part Commercial Building) – Contributing Building (Photos 19 & 20)

Barber Shop/Judd Gate House, c.1930

Frame and Hollow Tile construction, Spanish Revival Style

Site 174A: 104 W. Oak Street

The Gate House is part of Donald Judd's Cobb & Whyte complex. Used as an entry to the Cobb House and Whyte Building, the diminutive one-story commercial resource is a 195 sq. ft. one-story wood framed hollow clay tile building sheathed in stucco. On the primary façade is a round-arched entrance over a wood panel door with glazing and a single 1/1 double-hung wood sash window. Both the door and window have wood trim. It has a glazed and wood-panel back door leading into the adobe-walled courtyard. East and west facades also have 1/1 double-hung wood sash. The building is distinguished by its Spanish/Pueblo Revival stylistic influences including a flat roof with a low, irregularly rounded parapet wall, arched entrance, stucco cladding, and half-round clay tile-clad arched entry hood and shed awning over the front window. The hood and awning are supported by oversized curved wood brackets.

Built about 1930, the tiny commercial building was identified on the 1933 Sanborn map simply as a store; known uses prior to Donald Judd's ownership were a barber shop and a record store. Judd used his preferred gypsum plaster on the interior walls. He used this same plaster on the interiors of the Cobb House, Whyte Building, and Art Studio. He first used this plaster treatment on the walls of the third floor of 101 Spring Street in New York. Judd repurposed the space for use as a small sitting area with a slate-table and four chairs of his design.

The Gate House is remarkably intact from its c.1930 construction. Its historical significance derives from its association with Donald Judd.

Whyte Building (Cobb & Whyte Complex): Contributing Building (Photos 21-23)

Commercial Property: Storage for Five and Dime Retail Store

Site: 174B: 104 W. Oak Street

The Cobb & Whyte Complex, purchased by Judd in 1989, comprises three buildings on five and a half lots, fronted by an adobe wall along the south side of West Oak Street. The Gatehouse abuts the sidewalk and allows entry to the Whyte Building and the Cobb House. A large, grassed area that extends behind the Cobb House to an alley helps define the complex. The exterior adobe wall that runs 140-feet along the exterior of the property is consistent in design with the Chamberlain Building across the street. On the west end of the wall, Judd preserved a large concrete slab, effectively creating a niche that he intended to function as a public space. Judd Foundation is in the process of creating outdoor furniture for this space so that it can more comfortably serve as a small public garden. In the open area to the south of the complex stands the first unit of a five-part outdoor sculpture in Cor-ten steel by Judd, which was not completed at the time of his death.

The Whyte Building is part of Donald Judd's Cobb & Whyte complex. The building lies directly north and to the rear of the Gatehouse. The 1,178 sq. ft. one-story adobe masonry building was built c.1940 as a storage barn for the adjacent retail store (Winn's Five and Dime), on N. Highland Avenue. It has a wood framed roof, a corrugated metal hip roof, and

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no basement. The exterior walls are a combination of exposed and stucco-covered adobe masonry. A square brick chimney rises above the roofline on the building's west façade. It is accessed through a center pivot door on the south elevation.

Judd renovated the building in 1990. He left the original concrete floors of the building intact. For the entrance, he installed a quartered, center pivot door of the same design used at the La Mansana de Chinati and the John Chamberlain Building (Site 9), and plastered the interior walls and ceiling in gypsum plaster.²⁵

In the Whyte Building, Judd hung four of his paintings from 1960-1962. These paintings were created at the same time as and share many of the formal qualities of the paintings he placed on the ground floor of his Architecture Studio next door. Art Critic Richard Kalina wrote in a 2003 article for *Art in America* that these paintings recall "a very loosely sprung Barnett Newman, a Newman with the zip unzipped so to speak."²⁶ In fact, Judd was a close friend of Barnett Newman (1905-1970), one of the key figures of abstract expressionism.²⁷

For this space, Judd included furniture designed by notable modern architect R.M. Schindler (1887-1953). As the Los Angeles Conservancy has noted, "Rudolph Michael Schindler was one of the seminal master architects who defined Modern architecture in Southern California."²⁸ Again, as in the Architecture Studio, we see in the Whyte House Judd's enduring respect for the accomplishments of master designers and architects who came before him. The use of the adobe masonry, a primary vernacular technique of the region, in combination with mid-century furniture design demonstrates Judd's belief in the harmony that can be created between the vernacular and the modern.

Commercial/Domestic Property (Two-part Commercial Block) -- Contributing Building (Photos 24 & 25)
Murphy & Walker Store/Judd Print Building, c.1918
Brick, Concrete construction, Italianate Style
Site 10: 104-108 S. Highland Avenue

The former Murphy & Walker Store/Crews Hotel, now known as the Print Building, is a 27,348 sq. ft., two-part painted brick commercial block sited on a prominent corner with two street-facing facades. The building has a partial basement with concrete columns and beams that support the first and second floor concrete slabs. It features Italianate brackets and cornice, a decorated entrance and pairs of triple windows with cement mullions.

The original building on the site was the Murphy & Walker General Merchandise Store, a large, one-story brick building with a corner entrance built on the site in the 1880s with a footprint extending farther to the west along El Paso Street. The former mercantile store and hotel is one of the oldest and most important buildings in Marfa's history. Murphy & Walker was the largest mercantile business in Presidio County, delivering supplies to area ranches and mines for decades. Over the years, the building housed an array of important commercial businesses and services. In 1898, the first telephone line in Marfa was installed, from the Murphy and Walker Store (Figures A-8 and A-9) to Antelope Springs.²⁹ Other tenants included the U. S. Postal Service and the Texas Credit Association. About 1918, the Murphy & Walker Store was rebuilt as the current two-story building, with its stylized Italianate brackets and rounded entrance. The ground floor continued to be occupied by Murphy & Walker and other retail tenants, with storefront windows and a wraparound canopy. The second story contained hotel rooms. The hotel was first known as the Alta Vista, then the Crews Hotel, which operated from 1938 until 1955.

²⁵ See the Chamberlain Building for the first mention of the central pivoting doors and see the Gatehouse for the first mention of the plaster.

²⁶ Richard Kalina, "Working Things Out," *Art in America*, November 2003, 122-29.

²⁷ Karen Kedmey, "Barnett Newman," MoMA, <https://www.moma.org/artists/4285>.

²⁸ "R. M. Schindler," Los Angeles Conservancy, <https://www.laconservancy.org/architects/r-m-schindler>

²⁹ Vol II History of Marfa and Presidio County, 423.

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In 1991, Donald Judd purchased the building. Appreciating its beauty and integrity, as well as its historic importance to the town, Judd intended to adapt it for his own purposes, including art exhibition. Each of the twenty-eight former hotel rooms on the second floor was to serve as a site for the exhibition of his prints from 1951-1993, which he set aside expressly for this purpose. From 1951 to 1993, Judd created over three-hundred prints. As Rudi Fuchs, friend and former Director of the Stedelijk Museum Amsterdam, wrote of Judd's print practice in his essay "Donald Judd (Artist at Work)," "He loved printmaking, and particularly woodcuts because of their sturdiness and strong color." Judd began this installation, completing three rooms, but did not live to fully realize the project. The rooms he installed were deinstalled after his death to protect the artwork. Judd also installed a new door of his own design in an altered storefront on the El Paso Street façade. This wood and glass door is analogous to the "Judd doors" he introduced in numerous other district buildings. Judd's addition of windows and doors of his design is a key feature of his repurposing of existing buildings. The design of the "Judd doors" are consistent in style and material with the furniture that he designed and installed in these buildings. Judd preferred natural light for art exhibition, therefore adding doors made primarily of glass was an important part of adapting buildings for this purpose.

Today, Judd Foundation uses the Print Building as an office space, with room for storage, art conversation, and archives. Judd Foundation intends to realize Judd's vision for the exhibition of his prints making this space open and accessible to the public.

Commercial Property (One-part Commercial Building: Restaurant) – Contributing Building (Photo 26)
Borunda's Café and Courtyard, c.1900
Adobe construction, Southwest Border Vernacular/Mission Revival Style
Site 406 A-C: 203 E San Antonio Street

Borunda's Café is a c.1910 one-story adobe building with several distinct sections and a courtyard shared with the neighboring property (Site 407). The one-story building has a cross-hipped roof with a stepped parapet above the main entrance on the south façade. A single paneled with glazing door in the main entrance bay is flanked by two 1/1 double hung wood windows. A secondary entrance on the east wing has a shed porch roof supported by carved brackets. A long wing of the building lies along S. Dean Street; at one time it had multiple one-room crib units each with their own door to the street and a rear door that opened into the courtyard. Eventually, the rooms were incorporated into the restaurant for additional seating. The northernmost room was for VIP dinners; on the S. Dean Street elevation, a front-gabled entry hood with patterned shingles in the gable end leads into the VIP room.

Within the graveled courtyard are tables for restaurant guests, a historic side-gabled pole barn for storage and a freestanding historic-age chiminea or outdoor oven with a fire box and chimney built of hollow clay tile. The back doors and windows of the cribs in the long wing are visible from inside the courtyard.

The building is especially significant especially to local residents as the city's long-time restaurant and meeting place. The business began in 1887 as Tula's Restaurant one block north of the present restaurant on E. El Paso Street (Site 268). In 1910, Tula's niece, Carolina Borunda moved the restaurant to its present location. In 1938, Carolina's daughter, Carolina Borunda Humphris, took over the business.³⁰ Borunda's Café remained in operation into the 1980s. It is also a significant, intact example of the Southwest Border Vernacular style as applied to a commercial building and associated courtyard.

³⁰ Thompson, Vol. II: 71.

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Commercial Property (One-part Commercial Building: General Store) – Contributing Building (Photo 27)
Mendias Store, 1914

Adobe construction/Brick veneer, Territorial Style
Site 305: 218-222 S. Dean Street

Mexican immigrant Urbano Mendias built this one-part commercial building in South Marfa in 1914. It is a one-story flat-roofed adobe building clad in face brick with a decorative band of corbeled brick along the cornice. The primary façade has six bays consisting of two recessed entrances each flanked by large two-part display windows. A brick soldier course runs the length of the façade above the entrances and display windows; each set of window and entrance bays are topped by transoms with vertical muntins similar to wood or metal *rajas* (rails) in open-air transoms on commercial buildings in northern Mexico. The building is exceptionally intact and has both architectural and historic significance in Marfa's traditionally Hispanic community. It is a contributing building in the historic district. The store retains its wood storefront and metal *rajas*, or railings in place of transoms but one original entrance has been replaced with aluminum doors. Another entrance retains its inset, wood-framed entrance. The building retains its original design and materials to a remarkable degree; it is a contributing resource in the historic district, significant both for its architecture and association with Marfa's Hispanic heritage.

Commercial Property(One-part Commercial Building: Specialty Store) – Noncontributing Building (Photo 28)
Modified One-part Commercial Building, c.1910

Adobe construction, Mission Revival Style
Site 258: 108 E. El Paso Street

The small 1-part commercial building at 108 E. El Paso Street is a historic resource that has been altered significantly by the removal of original character-defining features, the application of cement stucco to the front façade, the installation of new, tinted glass and a full-façade metal awning. It retains its original form, but its original design and construction elements have been obscured or lost. Though the building dates to the period of significance, the alterations are so severe that the building no longer conveys a good sense of history. It is therefore a noncontributing resource in the district.

Commercial Property (Gas Station) – Noncontributing Building (Photo 29)
Werrick Building, 1935/2010

Hollow Clay Tile construction, No Style
Site 392A: ~100 E. San Antonio Street

A former gas station and automobile repair shop, this commercial resource has a rectangular masonry building once used as an office and garage and a separate filling station covered by a permanent canopy. Recent modifications include the removal of original, character-defining garage bay doors with metal-framed fixed glass panels and the construction of a high perimeter wall around the front part of the lot. Other historic elements of the former gas station have been removed or obscured. These alterations to the historic form, fabric and function of the resource render it noncontributing to the historic district.

2. Domestic Properties

Domestic Property (Single Dwelling) – Contributing Building (Photo 30)

Humphris-Humphreys House, 1883

Adobe construction (Southwest border vernacular), Neoclassical Stylistic Influences
Site 188: 108 W. San Antonio Street

The Humphris-Humphreys House at 108 W. San Antonio Street was built in 1883 and is the oldest known dwelling in the district. Now the Marfa and Presidio County Museum the side-gabled adobe house is a good example of a Southwest Border Vernacular dwelling with Neoclassical stylistic elements in Marfa (Figure C-1). It was built for rancher, merchant

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and civic leader, John Humphris and his wife, Mary, the year Marfa became a water station on the railroad. The four-room, central hall plan house is constructed of adobe bricks molded on site by Saturnino Naborette, an *adobero* from the border town of Presidio. Each room measures 15' x 16'; a broad central hall divides them into two rows of two rooms each. Neoclassical elements include the symmetrical front façade and an array of six, evenly-spaced Doric order columns spanning the 7.5' deep full-façade south-facing porch. The porch also features a handrail with square balusters running the length of the porch except for a break at the entrance. The centered door is flanked by sidelights and topped by a transom.

In 1917, a large addition, also of adobe construction, was built onto the rear of the house. Later, a garage was added to the rear of the house. A two-room basement lies under the original kitchen.

Domestic Property (Single Dwelling) – Contributing Building (Photo 31)

Dr. J. C. Midkiff House, 1886

Adobe construction, Queen Anne: Free Classic Style

Site 43: 215 N. Austin Street

In 1886, the year the Presidio County Courthouse was built, physician Dr. J. C. Midkiff had an adobe house constructed for his family at present 215 N. Austin Street (Figure C-2). The 1½-story stucco-clad house combines elements of the Neoclassical and Folk Victorian elements in its design and is classified as a Free Classic variant of the Queen Anne style. It has an overarching hipped roof punctuated by a prominent, steeply pitched central gable that projects forward from the peak of the hipped roof on the primary façade; matching front-gables are found on the two secondary, side facades. The gable ends and upper half-story walls are decorated with alternating bands of wood butt and fish scale shingles. Shortened Doric columns and pilasters rest on square stuccoed piers and support the front-gabled upper story that serves as the ceiling for the inset partial-façade porch. The columns and pilasters may have been full-height Doric columns at one time, later cut off and set on piers. The house may also have originally had a symmetrical front façade with a full-façade porch that was partially enclosed as heated space by 1927. Otherwise, it has symmetrical facades with a centered door and transom on the front. The house has single and paired double hung multi-light and 1/1 wood sash. The house is largely intact to the period of significance and is a contributing building in the district.

Domestic Property (Single Dwelling) – Contributing Building (Photo 32)

George Crossan House, c.1895

Adobe construction, Queen Anne: Free Classic Style

Site 158A: 110 W. Texas Street

The c.1895 house at 110 W. Texas Street is an outstanding example of the Free Classic variant of the Queen Anne Style in the district. It is a 1½ story asymmetrical adobe house with overarching hipped roof and lower front-gabled and hipped dormers. Queen Anne elements include asymmetrical massing, twin turrets with conical caps on opposite sides of the house and an offset, curvilinear wraparound front porch. The Free Classic elements are represented by the hipped roof with lower gables and an array of classical order Doric columns rather than turned porch posts with gingerbread of other Queen Anne and Folk Victorian style houses. Like most adobe houses in Marfa, the house is sheathed in stucco but has painted wood trim and columns. The George Crossan House is a contributing building and one of the most elaborate dwellings in the district.

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Domestic Property (Single Dwelling)– Contributing Building (Photo 33)

Hans and Eloise Briam House, c.1900

Adobe construction (Southwest border vernacular), Folk Victorian and Neoclassical Stylistic Elements

Site 240A: 108 E. Texas Street

Another example of the Southwest Border Vernacular house type with Neoclassical influences is the side-gabled Briam House, a single dwelling at 108 E. Texas Street (Site 240A; Figure C-9). Like the Humphris-Humphreys House, it is built of adobe with stucco sheathing and has a symmetrical front façade with an attached full-façade shed-roofed porch. The porch is supported by four round, classical order Doric columns. The side-gabled front roof plane is punctuated by a front-gabled dormer that extends across the width of the porch roof. Patterned staggered butt shingles decorate this gable end, as well as those in the side gables. A second side-gabled volume parallel to and behind the original side-gabled house is likely a later addition. The front-to-back matching side-gabled volumes are slightly visible when viewed at an angle from the street.

Domestic Property (Single Dwelling) -- Contributing Building (Photos 34-36)

Cobb House/Judd Cobb and Whyte Complex, c.1905

Adobe construction, Folk Victorian Style

Site 173A: 104 W. Oak Street

The largest resource in the Cobb & Whyte complex is the c.1905 Cobb House, a one-story adobe L-plan dwelling with a hipped main roof punctuated by a forward projecting front-gabled wing. An attached partial façade front porch is supported by metal columns that likely replaced the original turned porch posts in the 1950s or 1960s; evidence of the original posts is found in a surviving turned pilaster on the front wall and turned posts on the small back porch. Fenestration consists of single and paired 1/1 double hung wood sash. Though built of adobe brick, the house has wood fascia, trim and windows; the front and back porches are also built of wood. The house features decorative details associated with the Folk Victorian style, which was popular throughout the country around the turn of the twentieth century; elements of the style include diamond-patterned wood shingles in the gable end, the previously mentioned turned porch posts and pilaster, and the L-plan form. The roof, including the sloping front porch roof, is clad in wood shingles. The house is remarkably intact; only the metal porch posts are not original and they likely date to the historic period.

The 1,253-square foot Cobb House is named after the family of a previous owner. After Donald Judd bought the house in 1989, he removed the kitchen, bathroom, and interior doors, creating a more open plan that suited its new use as an exhibition space for his paintings from 1956 to 1958. He finished the walls in gypsum plaster and placed furniture of his own design, early twentieth-century Swedish furniture, and Shaker furniture throughout the house.

On the walls of the three rooms, he hung eleven paintings from 1956 to 1958. Some of these paintings were exhibited in his first solo show at the Panoras Gallery, New York in 1957. As co-chief art critic of *The New York Times*, Roberta Smith wrote in 1975, “the early paintings express deliberate and restrained consideration, and the inclination to make the elements, their arrangements, and the decisions about both as distinct as possible.”³¹

Domestic Property (Single Dwelling)– Contributing Property (Photo 37)

L-plan House, c.1905

Adobe construction, Folk Victorian Type

Site 241A: ~110 E. Texas Street

The small adobe house at ~110 E. Texas Street is a simple L-plan (gable front and wing) dwelling with a medium-high pitched front gable and matching side gables on the wing. It has none of the decorative details associated with the Folk

³¹ Roberta Smith, “Donald Judd,” in *Donald Judd: Catalogue Raisonne of Painting, Objects, and Woodblocks 1960-1974*, 11.

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Victorian style, but follows the plan of that style; it may have had details removed. The attached front-side porch dates at least to 1927; the original porch posts were likely turned or chamfered wood but have been replaced by plain 4" x 4" wood supports. Fenestration consists of 4/4 double hung wood sash on each façade and a single wood entrance door. The gables, windows, and door have wood trim or surrounds; the porch has exposed rafter tails that are likely replacements. A corbeled brick chimney extends upward from the rear wing. Though modest, the house retains its plan, roof form and pitch, fenestration and porch and is a contributing building in the district.

Domestic Property (Single Dwelling) -- Contributing Building (Photo 38)

Modified L-plan House, c.1905

Frame construction, Folk Victorian and Neoclassical Stylistic Influences

Site 80: 306 N. Austin Street

The houses at 306 and 308 N. Austin Street are almost identical in their design and materials. Both are turn of the twentieth century Modified L-plan houses with both Folk Victorian and Neoclassical architectural elements, including fish scale shingles in their front-projecting gables and full-height Doric columns. Both have prominent, high-pitched hipped (gable-on-hip main roof forms from punctuated by front-gabled wings. Though most houses of their era in the district were built of adobe, these houses are of frame construction with stucco cladding. Both houses have metal roofs and replacement windows; those at 306 N. Austin are modern multi-light windows with snap-in muntins. The house at 306 N. Austin retains its original wood columns while the one at 308 N. Austin has stuccoed columns. Both houses have half-façade porches that are inset beneath the main roof. Though they have been modified by window and roof replacement, both retain their essential plans, roof form and pitch, and character-defining architectural details; thus, they are contributing to the district.

Domestic Property (Single Dwelling) – Contributing Building (Photo 39)

Hipped-roof Bungalow, c.1915

Adobe construction, Neoclassical Stylistic Influences

Site 510: 109 W. San Antonio Street

The bungalow-plan adobe house at 109 W. San Antonio Street has an overarching hipped roof that looks pyramidal from the front. Built about 1915, it is an early bungalow plan dwelling in Marfa. It displays Neoclassical stylistic influences in its symmetrical facades; the primary façade features a central entrance door and inset, full-façade front porch supported by stout, symmetrically spaced square columns and pilasters. It has a porch skirt wall and stair walls. Centered on the façade is a wood paneled door with glazing and a transom flanked by matching wood double-hung sash. Symmetry is reinforced by a hipped-roof “doghouse” dormer with sixteen individual lights that is centered on the front roof plane above the entrance. The house, porch columns and skirt walls are clad in stucco. Exposed rafter ends are visible under a modern metal roof that appears to be the only alteration since the period of significance. It is a good example of an early bungalow with Neoclassical, rather than Craftsman, stylistic influences and is a contributing building in the district.

Domestic Property (Multiple Dwelling: Crib Row) – Contributing Building (Photo 40)

Attached One-room Cribs (Crib Row), c.1915

Adobe construction, Southwest Border Vernacular

Site 371: 216-222 E. Dallas Street

The one-story, side-gabled adobe building at 216-222 E. Dallas Street consists of five one-room dwelling units, or cribs. The units are attached to one another by party walls. Each unit originally had a single exterior door and window on the primary façade; however, units on the west end of the row may have been combined into a larger unit with two or more rooms. Dating to about 1915, the building was identified on Sanborn maps as “tenements,” built to house single men working as laborers or possibly refugees fleeing the Mexican Revolution. Some original windows have been replaced with aluminum windows and several doors have been enclosed. Despite these alterations, the building reflects the living

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conditions of low-income Hispanic workers in Marfa in the early twentieth century; its historic associations are significant, and the crib row is contributing to the district.

Domestic (Single Dwellings) – Contributing Buildings (Photos 41 & 42)

Attached Two-room Dwellings, c.1915

Adobe construction, Southwest Border Vernacular

Site 374: 208 E. Dallas Street; Site 373: 210 E. Dallas Street

Marfa has numerous examples of Southwest Mexican Vernacular dwellings most of them in the southern, traditionally Hispanic part of the city. The attached one-story adobe houses at 208 and 210 E. Dallas represent the side-gabled variant of the type in Marfa. Built about 1915, both were likely two-room dwellings with exterior doors on the front façade opening into each room. The house at 210 E. Dallas shows only one door but it has ghost lines indicating the location of a second door that has now been enclosed; the 4/4 windows replaced earlier 4/4 double hung sash, a lite configuration that was common in modest adobe dwellings of the era. The house at 208 E. Dallas may have been altered from its original appearance; other dwellings of the same size and type have two doors, but this example only has one, a centered door flanked by new windows.

Neither house has a front porch but that is not atypical of the type; historic Sanborn maps show that they did not have porches in 1927 or 1933. Though both houses have had their fenestration modified, they retain their original footprints, simple rectangular forms, roof pitch and form, adobe construction and stucco sheathing, all of which are character-defining features of the Southwest Mexican Vernacular type. They are therefore contributing to the district.

Domestic Property (Single Dwelling) – Contributing Building (Photo 43)

Airplane Bungalow, c.1915

Adobe construction, Craftsman Style

Site 41: 301 N. Austin Street

The Craftsman style house at 301 N. Austin Street is a rare Airplane bungalow in Marfa. It is a one-and-one-half story adobe house with an overarching hipped roof, a hipped roof upper floor and a hipped roof porch. The house stands on a corner lot in a predominantly residential section of the downtown district. Built about 1915, the house has the iconic elements of the early Craftsman style including an abundance of exposed rafter ends with exaggerated tails at corners, wood posts on stout porch piers, and multi-lite 9/1 double hung wood sash windows. Fenestration consists of paired and ribbon windows with three or four windows in groups, except for larger single windows on the first floor, front façade. The house, including the porch piers and walls, is clad entirely in stucco with painted wood window and door trim, porch posts, rafters, and screens. The upper half-story may have been intended as a screened sleeping porch, but the original plan may have been modified as the windows appear to be original. The house is an excellent, exceptionally intact example of the Craftsman style in Marfa; the city has other, mostly later Craftsman houses, but this is one of the earliest, most intact and finely detailed examples.

Domestic Property (Single Dwelling) – Contributing Building (Photo 44)

Craftsman Bungalow, c.1925

Frame construction, Craftsman Style

Site 556: 130 E. Lincoln Street

The bungalow at 130 E. Lincoln is a good, typical example of the Craftsman style in the district. It is a one-story, front-gabled frame dwelling with a front-gabled porch that extends beyond the porch roof across the front façade as a terrace or patio. Like other Craftsman bungalows in the district, it has stout, full-height square porch posts set on a low porch wall. The exterior walls, porch wall, posts and gable ends are sheathed in stucco. Craftsman details include wood triangle knee braces and exposed rafter ends. The yard is defined by a low rock perimeter wall and circular rock planter; these rock landscape features are reminiscent of the National Park Service (NPS) Rustic aesthetic in public parks. The house is

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largely intact and contributes to the district. The rock wall and planter are also contributing to the district. A c. 2010 storage building at the rear of the property is a noncontributing resource.

Domestic Property (Single Dwelling) – Contributing Building (Photo 45)

Mission Revival bungalow, 1926

Adobe construction, Mission Revival Style

Site 131: 130 W. Lincoln Street

Though Tudor and Colonial Revival styles were popular throughout the country in the 1920s and 1930s, Spanish or Mission Revivals were more common in the Southwest. One of the most distinctive is the Mission Revival style bungalow at 130 W. Lincoln Street. The house was reportedly built as a parsonage for the adjacent First Christian Church which originally featured a Mission Revival parapet wall that was later reduced to a plain, low parapet. The house has a hipped roof with a front-projecting hipped-roof front room or foyer. Entrance is through an open portal consisting of three arches fronted by a stepped parapet; the portal roof is clad in clay tile. Fenestration consists primarily of 4/4 double-hung wood sash; two windows on the west side have been replaced with fixed sash. An exterior chimney extends above the roofline on the west façade. The house, chimney, and arched portal are all sheathed in stucco. A stucco-clad adobe garage with a similar stepped parapet lies behind the house, facing N. Austin Street. A small, frame front-gabled shed abuts the garage. The Mission Revival style house and both outbuildings are contributing resources in the district.

Domestic Property (Single Dwelling) – Contributing Building (Photo 46)

Pueblo Revival bungalow, c.1930

Frame construction, Pueblo Revival Style

Site 233: 201 W. Texas Street.

The Pueblo Revival style is a variation of the Spanish/Mission Revival stylistic genre. An example in the district is a one-story, stucco-clad frame house at 201 W. Texas Street. It is a frame house with a flat roof and a small shed-roofed entry stoop for a slightly off-center door. Its only decorative element is the clay tile roof over the stoop. Originally, the house had 1/1 double-hung sash; while the fenestration pattern remains the same, the original windows have been replaced in their openings by fixed lights. On the primary elevation, two pair of fixed windows lie on either side of the front door. On the east side of the house, a tall stucco-clad exterior wall chimney is flanked by smaller, single windows set high on the wall. Farther back on the wall is a band of three fixed windows. A formerly free-standing adobe building to the west has been incorporated into the house as living space; it, too, is clad in stucco and has small square fixed windows and a separate glazed entrance door with a sidelight. The addition and fixed windows are non-historic modifications to the dwelling. Despite these alterations, the addition is differentiated and set back from the house so that the main part of the dwelling retains its historic appearance to a fair degree and is a contributing resource in the district.

Domestic Property (Hotel) – Contributing Building (Photo 47)

El Paisano Hotel, 1930

Reinforced Concrete construction, Spanish Baroque Style

Site 3: 207 N. Highland Avenue

Architectural historian de Teel Patterson Tiller described the El Paisano Hotel in his 1978 National Register nomination for the building as an example of the Spanish Baroque style, largely from its use of “finely cast cartouche work and the many Southwest Revival details that “are masterfully handled and amalgamated within the context of a modern reinforced concrete structure.”³² The hotel is a 2-story reinforced concrete building designed in a U-plan that is open to the south with a one-story, five-arch screen connecting the ends of the “U” to create two large projecting bays and an enclosed courtyard leading to the main entrance into the lobby. The east façade fronts onto the main street, Highland Avenue, as a

³² De Teel Patterson Tiller, El Paisano Hotel, National Register nomination, 1978.

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solid plane with a large, off-center door and rows of windows on the first and second floors. The east façade has five shop bays and a large, ornate, two-story Spanish Baroque frontispiece doorway that extends above the parapet wall. Similar Spanish Baroque detailing includes heavily pedimented windows and false wrought iron balconies. The south façade has two projecting wings joined by an arcade and a shallow projecting entrance bay within the courtyard. Shop bays on the first floor continue around the interior of the courtyard and on both street facades. The north and south facades address alleys and are plain. It has a flat, concrete roof of built-up tar and gravel and a parapet wall along the roofline.³³

The impetus for the hotel and other major construction projects in Marfa in the late 1920s came in response to rumors of an impending oil boom in the area. In 1928, town boosters commissioned the hotel to house expected oil executives and other businessmen and to serve as a social center for local and visiting elites. They hired El Paso architect Henry Trost, a principal with his brother Gustave in the firm of Trost and Trost. Though based in El Paso, the firm designed many noteworthy buildings throughout the Southwest including hotels in Lordsburg and Carlsbad, New Mexico, the El Conquistador Hotel in Tucson, Arizona, and a Pueblo style hotel with a floorplan identical to the El Paisano Hotel in Van Horn, Texas. Work started in the summer of 1929 and the hotel was completed in June 1930. It was built by El Paso designer/contractor R. E. McKee.

The architect is significant for his creative adaptation of historic regional architecture in his many projects in the American Southwest. As a young man, Henry Trost studied and was associated with the Chicago firm of Adler and Sullivan which led him to combine “Prairie School idioms with decorative form and structural genres of the American Southwest,” blending Mission, Pueblo, and Spanish Revival elements in his commissions. His successful and unique regional designs made him one of the first and most significant professional architects of the Southwest and the El Paisano Hotel is considered one of his best works.

Domestic/Commercial Property (Multiple Dwelling/One-part Commercial Building) – Contributing (Photo 48)
Duplex, c.1930; Specialty Store Addition, c.1950
Adobe construction, Southwest Border Vernacular/Mission Revival Style
Site 12: 204 S. Highland Avenue.

The original section of Site 12, at 204 S. Highland Avenue, was built c.1930 as a duplex; about 1950, an addition was built on the north side of the duplex. The building is a one-story, stucco-clad adobe building with a flat roof and low, slightly shaped parapet that lends it a modest Mission Revival style appearance. Though an attempt was made to match the addition to the duplex, the two sections are clearly differentiated by changes in the detail and texture of the parapet, evidence of the joining wall, and separate fenestration patterns. Each side of the duplex has a single paneled with glazing door, a transom, a pair of aluminum replacement windows, and a circular telescoping concrete entry stoop; the addition has a single large display window and a modern aluminum-framed glass door. A full-façade metal canopy supported by metal poles stretches across the primary façade. The addition reflects the building’s changing use and the spread of commercial activity from north of the tracks to South Marfa during the period of significance. It is a contributing building in the district.

³³ This building description is adapted from Tiller’s nomination.

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Domestic Property (Single Dwelling) – Contributing Building (Photo 49)

One-story House, c.1950

Cement Block (CMU) construction, Minimal Ranch Style

Site 404A: 105 E. Dallas Street

The district has only a few Ranch Style houses; among them is the one-story painted CMU dwelling at 105 E. Dallas Street. It is a modest cross-gabled house with a shallow U-plan formed by an inset porch framed by a front-gabled wing on one side and a slightly projecting secondary bay on the other. The porch is supported by metal posts that are likely original to the house. Some vestiges of pre-war construction are evident, including 1/1 double-hung windows and exposed wood rafter tails. A tripartite “picture” window lies on the front wall, likely in the living room. The house is largely intact and is contributing to the district.

Domestic Property (Single Dwelling) – Noncontributing Building (Photo 50)

Accessory Dwelling Unit (ADU), c. 2010

Frame construction, 21st Century Modern Style

Site 241B: 110 E. Texas Street B (rear).

The building on the alley at the rear of 110 E. Texas Street, is an example of a new secondary or accessory dwelling unit (ADU) designed in a contemporary style similar to what Virginia McAlester defined as 21st Century Modern in her revised edition of *Guidebook to American Houses* (2013). The ADU is a small, one-story, front-gabled house with smooth stucco exterior walls. It lacks decorative detail or ornament and has minimal fenestration; one or two narrow slit-like lights on each facade. The house has a metal roof and flat, metal porch or canopy accessed from the yard. It is only visible to the public from the alley. It is non-historic and therefore a noncontributing resource in the district.

Domestic Property (Accessory Building) – Contributing Building (Photo 51)

Garage or Storage Shed, c.1915 – Contributing Building (Photo 40)

Adobe construction, No Style (Southwest Border Vernacular)

Site 198B: ~116 W. Dallas Street B

The hipped-roof garage or storage shed in the yard behind the house at ~116 W. Dallas Street, is a good example of the type of ancillary building found in Marfa in the early twentieth century, and likely earlier. Small square or rectangular adobe buildings with hipped or flat roofs served a variety of uses as commercial coal houses, domestic storage units, and likely agricultural and industrial purposes, as well. This building has both exposed adobe and adobe that has been reinforced with cement stucco. It has a large opening without closure on the north façade and another opening on the west façade that has upright corrugated metal panels for “doors.” The building is typical of early ancillary resources in Marfa before metal outbuildings came into wide use in the middle of the twentieth century. Numerous others are found in Marfa, but this is a good, representative example of a common type. It is a contributing resource in the district.

Domestic Property (Garage/Accessory Dwelling Unit) – Contributing Building (Photo 52)

Garage/ADU, c.1930/1950

Frame construction, No Style

Site 509C: 107 W. San Antonio Street B

The Folk Victorian style house at 107 W. San Antonio Street, has a 1½-story frame garage with a hipped and gabled metal roof and board and batten siding. The garage lies at the rear of the lot and has a single door that opens to the alley. The original garage openings have been permanently enclosed with the board and batten doors, possibly for use as a secondary dwelling. A small addition was built on the east side of the garage in the historic period. Frame garages of this type are not as common as adobe or metal garages in the district; however, it reflects the introduction of outside influences on building traditions in Marfa by the 1930s. It is a contributing resource in the district.

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Domestic Property (Hotel) -- Noncontributing Building (Photo 53)

St. George Hotel, 2015

Reinforced Concrete construction, Contemporary Style

Site 70: 105 S. Highland Avenue

The St. George Hotel is a modern 5-story hotel built in 2015 on the site of the original St. George Hotel and the c.1938 Childers Building that replaced the original hotel. The new St. George Hotel is a large-scale cube-like volume clad in faux marble tile. It displays clean lines without balconies, ornament or articulation to interrupt the planar walls except for an understated, slightly recessed entrance from S. Highland Avenue. Fenestration consists of fixed rectangular windows. The hotel is non-historic and therefore a noncontributing resource in the historic district.

3. Religious Properties

St. Mary's Catholic Church, Contributing Building (Photo 54)

Religious Property: Church

Site 47A, 211 W. San Antonio Street

The first part of St. Mary's Catholic Church was built on its present site in 1889 (Figure C-4). Since then, it has been enlarged and remodeled several times but within the period of significance. Constructed of adobe brick, the stucco-clad church consists of a rectangular high-pitched front-gabled sanctuary with cornice returns, an addition that wraps around and is incorporated into the rear portion of the building, and an attached square bell tower on the south-front side. A separate stone grotto containing a statue of the Virgin Mary stands next to the entrance at the northeast corner of the sanctuary. The historic grotto is counted separately as a contributing structure (Site 47B).

The symmetrical primary façade of the church fronts onto S. Austin Street; it is accessed by a short flight of concrete steps from the sidewalk to the porch landing in front of the recessed entrance bay. Along the steps are wrought iron handrails; a low openwork porch wall made of cement block partially encloses the landing. Entry into the sanctuary is through a pair of wood doors in a square alcove set behind an arched entry portal. The archway is flanked by brass carriage lanterns and recessed *nichos*. Above the entrance is a stylized four-point star/quatrefoil "window" open to a diamond-shaped stained glass in the recess. The secondary façade along W. San Antonio Street is punctuated by four evenly spaced lancet windows filled with stained glass. A small, shed-roofed annex extends outward from the wall between the third and fourth window. A larger gabled- shed- and hipped-roofed addition wraps around the rear of the building from north to west.

At the front, east-end of the church's south façade is a square bell tower. The tower is composed of three tiers; the first is a cubelike mass that rises from the ground along the sanctuary's south elevation to the cornice level; a second cubed tier rises above the church roofline; it is topped by a square room with smooth sloping sides and round-arched and notched openings on each of the four sides. The bell room has a rounded cap; a wrought iron cross extends skyward from its center. The free-standing stone grotto is built of stacked river rock with a shell-like backdrop; a statue of the Virgin Mary is housed under the protective roof of the "shell."

Founded in the vicinity of the future townsite as Our Lady of Guadalupe Mission in 1875, St. Mary's Catholic Church represents Marfa's earliest efforts to establish organized religion in the city, especially in the Hispanic community. The first part of the church was built on its current site in 1889. A rectory, community hall and school were completed in the same block, and a sacristy added to the church, in 1913. At that time, a second Catholic church, Sacred Heart, was built at the northwest corner of S. Highland Avenue and W. San Antonio Street to accommodate soldiers at Camp Marfa during the Mexican Revolution; Sacred Heart was the de facto "white" Catholic Church while Our Lady of Guadalupe was closely tied to the local Hispanic community as evidenced by their schools; Sacred Heart's school was designated for English-speaking students and Our Lady of Guadalupe's school served Spanish-speaking students. In 1917, the church

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was enlarged again and remodeled. In 1959, long after the military moved from the area, the two churches consolidated at Our Lady of Guadalupe Catholic Church which was then renamed St. Mary's. The Sacred Heart property, including the church and school, was sold to the Humble Oil Company with the proceeds used to enlarge and "beautify" the newly renamed St. Mary's Catholic Church.³⁴ Stained glass and adobe bricks from the Sacred Heart compound were used to remodel the remaining church.³⁵

Religious Property (Church) – Contributing Building (Photo 55)

Union Church/San Pablo Church (aka Mexican Methodist Church), 1886

Adobe construction (wood in gable end), Gothic Revival Style

Site 199: ~114 W. Dallas Street

This former church is one of the oldest extant buildings, and the oldest church, in the city of Marfa and the district. It was built as a non-denominational church known as Union Church in 1886 (Figure C-18). As different denominations built their own churches elsewhere on the north side of town, the south side church became associated exclusively with Marfa's Hispanic community. By the turn of the twentieth century, it was known as San Pablo Church or the Mexican Methodist Church. The original part of the church is rectangular in form with a high-pitched front-gabled roof; a large lancet window is featured on the front façade and three smaller lancet windows line the west façade. The original church did not have a bell tower; the existing square tower on the front-east side of the church was added later, likely in the early postwar era. Attached to the tower on the east is a low wing added in the same period. Lancet windows on the front of the addition are outlined with stones and a large cross on the face of the tower is outlined in similar stones. A square bell tower was added to the front east side of the sanctuary in the historic period; it features a large cross. The church is now in private ownership. Dark tinted glass has been installed in the large lancet window and the building has been sheathed in cement stucco. Despite these modifications, the church possesses historic significance and still conveys a good sense of history; it is therefore contributing to the district.

4. Government Properties

Government Property (County Courthouse) -- Contributing Building (Photo 56)

Presidio County Courthouse, 1886 Brick and stone construction, Spanish Baroque Style

Site 1: 300 N. Highland Avenue

The Presidio County Courthouse is a brick and stone building erected in 1886 on level ground at the head of north-south running Davis Street, now Highland Avenue, Marfa's main commercial street (Figure A-2 & B-1). The courthouse rests on the south third of a full city block, a courthouse square, at the apparent northern terminus of the city's main street, Highland Avenue. It dominates the surrounding commercial buildings that line the central avenue to the south.

Sources differ as to the designer with some attributing it to San Antonio architect Alfred Giles. However, county commissioners court minutes show that they awarded the contract for the courthouse to James H. Britton and chose Giles to design the jail on an adjacent block.³⁶ Sources also differ as to its style; Willard B. Robinson, who wrote the National Register nomination for the courthouse (listed 1977), calls it a Second Empire style building, from its Mansard-roofed towers with cast iron cresting and lower pedimented dormers at each of the four corners. Robinson further defined the design as incorporating "details from the Italianate mode," presumably from rows of decorative brackets supporting the towers and triangular pediments, and along the cornice.

³⁴ A gas station/convenience store (Site 189) built in 1999 occupies the former Sacred Heart church and school lots at 100 W. San Antonio Street.

³⁵ "St. Mary's Catholic Church (Marfa)," <https://stmarymarfa.wixsite.com/website/about>

³⁶ Presidio County Commissioners Court Minutes indicate that Britton was hired to build the courthouse while Giles was contracted to build the adjacent County Jail, completed a year earlier in 1885.

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The building has a generally rectangular footprint and rises three full stories above a basement. Centered on the main roof is an octagonal, convex cupola composed of tall, round-arched 4/4 double-hung sash between vertical supports; on top is a statue of the goddess of justice. The facades are symmetrical. The principal north and south facades are longer and composed of three triangular pedimented bays anchored on the sides by the square, corner towers. Like the corner towers, the central, front-projecting entrance bays are emphasized by stone quoins; double-door openings are topped by transoms and decorative stone shoulder lintels. The narrower east and west facades are similar in composition to those on the north and south; they feature the same type of central, only slightly projecting entrance bay but lack the outer pediments on either side.

Fenestration throughout the building consists of regularly spaced single double-hung sash with rounded “shoulder” lintels except for the entrance bays which have pairs of double-hung sash under a single, wider shoulder lintel. Windows on the first and second floors are flat, but those on the third floor are slightly arched segmental windows. Central entrance bay pediments are decorated with dentils but the larger supporting pediments on the north and south facades feature three-part, Roman-arched Palladian-type windows. Lintels on the main floors are all slightly rounded stone lintels; the round-arched windows in the central cupola are rounded wood surrounds.

Each of the four entrances open into corridors that intersect at a circular rotunda in the center of the building. The four first floor quadrants are designated for the four main court services: the tax collector, justice of the peace, office of the county judge, and the county clerk. The east half of the second floor, east of the rotunda, was occupied by the district courtroom; west of the rotunda were offices. The third floor was reserved for the grand jury.

The Presidio County Courthouse is remarkably intact from its construction in 1886. The only significant alteration to the exterior was made in 1930 when the exterior walls were plastered and painted to protect the soft, low-fire brick. Pairs of light standards at the entrance to the courthouse square and at each of the four entrances to the building may have been added at the same time. The courthouse has extraordinary historical and architectural significance; it is a landmark not only in Marfa, but in the region of the Big Bend. It is a contributing resource in the district.

5. Agricultural Properties

Agricultural Property (Warehouse) – Contributing Building (Photos 57-60)

Marfa Wool and Mohair Warehouse/ Chamberlain Building (permanent art installation, c.1940)

Hollow Clay Tile construction, Mission Revival Style

Site 9: 11-21 N. Highland Avenue

The Marfa Wool and Mohair Company/John Chamberlain Building is a 23,000 sq. ft. former warehouse in the center of Marfa. It consists of three contiguous hollow clay tile buildings with concrete floors and gabled roofs (Figure C-16). The westernmost, and oldest, building employs columns and exposed trusses of structural timber. The two eastern structures have steel columns and site-fabricated trusses of salvaged pipe. Large, quartered windows run along the building's north and south facades. The walls are plastered with cement stucco and painted.

The building was largely abandoned and in poor shape when Donald Judd—through the Dia Foundation—purchased it in 1979. In 1980, having determined that the warehouse would be repurposed for the permanent installation of work by the artist John Chamberlain, Judd began a lengthy renovation process of the three sections. He reconfigured the various openings between the additions to establish a long axis through the buildings. At the east end of this axis, he placed an 8-foot square center pivot door of glass and pine, divided into four lites, forming the primary entrance. This quartered, center pivot door was a design Judd first used at the Mansana de Chinati, his home and studio, and would go on to employ in other Marfa buildings. To introduce more daylight, he replaced the existing sliding doors with large windows, also quartered and trimmed with pine in the same manner as the pivoting door. A new roof and skylights were added, as well

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as several interior pivot doors similar in size and construction to the windows. In the east building, Judd laid out an office and apartment, the coextension of living, working and installation space being a key tenet of his thinking.

To the north and west of the narrower original building Judd constructed an adobe wall with several wooden gates to establish an enclosed courtyard, a feature he repeated in subsequent renovations of other structures. The adobes are left exposed with only a plaster cap over the top course. At the top of the existing stepped pedestal on the east end of the building, a block masonry partition was built to the height of the new window mullions. On the building's south and east sides and adjacent to the railroad and highway, a uniformly spaced array of sotols, a succulent native to the Chihuahuan Desert, was planted. Judd's courtyard walls, landscaping, and renovations are closely associated with the artist and his vision as a permanent art installation and are significant in their own right.

6. Health Care Properties

Health Care Property (Hospital) – Contributing Building (Photo 61)

Peterson Hospital, 1930

Gypsum Block construction, Art Deco Style

Site 239A: 106 E. Texas Street

The Peterson Hospital is a three-bay rectangular plan hospital set on two-and-a-half lots in a primarily residential block of E. Texas Street. The frame building has stucco-clad walls, window surrounds and decorative features; it has gypsum interior walls. It is unadorned except on the symmetrical primary façade which features a central recessed entrance bay flanked by two sets of slightly recessed tripartite windows; each set has a fixed window at the center and two narrower 1/1 double-hung wood sash on either side. A low-pitched front-gabled roof terminates in a raised parapet wall with a triangular-shaped centerpiece extending above the wall. On the front wall, set between the parapet and the door and window openings, are three slightly recessed panels: a smaller center panel with two longer panels on either side. Originally, a metal plate with the name "Peterson Hospital" was set into the center panel. Four engaged, rounded pinnacles rise above the roofline to frame the central and outer panels. Each pinnacle ends in a sharp spear-like point. As designed, the entrance opened into a waiting room, followed by physician's offices and open wards, one a "well-equipped maternity ward."³⁷ The secondary east and west facades have plain stucco walls punctuated by irregularly spaced single, double and triple 1/1 double hung wood sash windows to let light and fresh air into the offices and wards. The building displays elements of the Art Deco style in its symmetrical front façade, smooth stucco walls, geometric, triangular-shaped parapet, and vertical projections above the roofline.

The hospital was commissioned by area cattleman and civic leader L. C. Brite, designed by German architect, L. G. Knipe, and built in 1930.³⁸ Knipe also designed the Marfa National Bank (Site 8; Figure C-12) and adjoining commercial block (Site 7) for Brite that same year; the regional architect had already designed the First Christian Church in Marfa and the Holland Hotel in Alpine. Peterson Hospital was the first clinic or hospital in Marfa. It is named for doctors John and Claire Peterson who had established practices from their home in Marfa; they were the first physicians in the new hospital.

³⁷ *El Paso Evening Post*, February 7, 1930: page 13.

³⁸ Louise S. O'Connor and Cecilia Thompson, "Images of America: Marfa," Arcadia Publishing: Charleston, S.C., 2009: 52.

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7. Social Properties

Social Property (Fraternal Hall) – Contributing Building (Photo 62)

Masonic Lodge, 1914

Frame construction, Two-part Commercial Style

Site 64: 124 N. Highland Avenue

The only property related to social organizations and activities, the Masonic Lodge at 124 N. Highland, occupies a prominent site in the southeast corner of E. Texas Street and N. Highland Avenue. The lodge was organized in 1884 in Fort Davis. In 1888, the Masons moved to Marfa where they occupied part of an existing commercial building on El Paso Street. In 1914, the Masons built the present lodge, which remains largely intact from the district's period of significance.

The Masonic Lodge is essentially a 2-part commercial building, and, in fact, the ground floor has been used by various retail and service-related businesses throughout the building's history. The primary façade of the ground floor is composed of three fixed glass storefronts of unequal size and three paneled and glazed doors, each with transoms. A wood and metal canopy held by metal tie rods separates the storefronts and doors from a ribbon of three multi-light transoms across the full width of the building. The upper floor is reserved for Lodge programs and offices and has more original decorative features, some associated with the Masons. Engaged Egyptian Corinthian columns and stylized Christian crosses divide the upper primary façade into three equal bays, each with a pair of 1/1 double hung wood sash windows and transoms with *rajas* (vertical metal or wood muntins). At the roofline is a flat shallow wood awning supported by flattened braces and topped by a plain stepped parapet across the full facade. Like virtually all adobe buildings in the district, it is sheathed in stucco. Though the ground floor fenestration pattern has been modified since original construction, the storefronts and doors appear to date to the historic period.

8. Recreational Properties

Recreational Property (One-part Commercial Block) – Contributing Building (Photo 63)

Palace Theater, 1905/1930/1935

Frame and Tile construction, Art Deco Style

Site 60: 220 N. Highland Avenue

The Palace Theater is a one-part Art Deco style movie theater originally built as an opera house in 1905, and extensively remodeled in 1930, and again in 1939, to its current Art Deco appearance (Figure C-13). The building has a symmetrical, three-bay appearance with a central lobby set under a broad marquee at the ground level, and a soaring raised and stepped parapet and engaged columns that extend above the roofline in the upper zone. The building's verticality is further emphasized by a prominent blade sign with the word "Palace" spelled out in paint and lights on both sides. The building is further distinguished by its geometric ornamentation across the façade on the ground floor and along the columns in bright yellow and black ceramic tile or vitrolite. Diamond-shaped black tiles set between zones and along the roofline define the two levels. A row of diamond-shaped tiles run like buttons down the raised central band of the parapet and wall. The theater appears very much as it did when remodeled in 1930 except for the replacement of the original entrance with an aluminum front and doors, likely in the 1960s or 1970s.

The flamboyant design of the remodeled Palace Theater reflects the optimism of Marfa's business leaders who thought they were about to strike it rich from rumors of oil discoveries in the region between 1928 and 1931. Led by rancher and civic leader, L. C. Brite, they remodeled existing buildings like the former Opera House or commissioned new buildings in more exuberant Art Deco and Spanish Revival style; among them were the Marfa National Bank, Peterson Hospital, El

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Paisano Hotel and Brite commercial buildings next to the bank. The Art Deco style fire station came a little later, in 1938.³⁹

Recreational Property (Theater/Hall) – Contributing Building (Photo 64)

Teatro de Libertad, 1919

Adobe and Hollow Clay Tile construction, Territorial Style

Site 304: 214 S. Dean Street

Teatro de Libertad was built by the Mendias family who were also responsible for building the Mendias Store (Get-Go), the similarly designed commercial building next door. The theater is a 1½ story open plan building with a main floor and upper half-story, a mezzanine or balcony. The voluminous hollow clay tile and adobe theater and performance hall has a front-gabled metal roof that terminates at a high brick-veneer front wall with a raised parapet and corbeled brick cornice. Entrance to the hall is through a wide, round-arched portal to a pair of double doors leading into the lobby. The hall reflects the growth of the Hispanic population in Marfa – particularly in South Marfa – during the Mexican Revolution. Live Spanish-language performances were held in the theater; later, Spanish language films were shown. The hall was also used for political rallies and community events. The building is largely intact and a contributing resource in the district.

9. Landscape Properties

Landscape Property (Wall/Fence) – Contributing Structure (Photo 65)

Boundary/landscape wall and fence, c.1935

Rock and Mesquite Limb construction, NPS Rustic Style

Site 443E: 113 E. Texas Street

The rock perimeter wall and mesquite limb fence along the western boundary of the residential complex at 113 E. Texas Street is one of several landscape features that display National Park Service (NPS) Rustic stylistic influences in Marfa. The wall is built of natural, likely locally-sourced, stone and stands about 3' to 4' high, depending on the grade; along the top stands a palisado-type fence of upright tree limbs, likely mesquite, which adds another approximately 2 feet to the height. Two other instances of NPS-style rock landscape walls are a low perimeter wall around the yard at 130 E. Lincoln Street (Site 556C), and an approximately 2' rock wall, piers, and gate posts with wrought iron gate in front of 107 W. San Antonio Street (Site 509B). All are contributing resources in the district.

Landscape Property (Wall) – Contributing Structure (Photo 66)

Chamberlain Building Courtyard/Perimeter Wall, 1990

Adobe construction/Wood gate, No Style

Site 9B: 11-19 N. Highland Avenue

Donald Judd built adobe perimeter walls around three of his properties in Marfa: at the Locker Plant (Site 434B: 130 E. Oak Street), the Cobb/Whyte Complex (Site 173B: 104 W. Oak Street), and the Chamberlain Building (Site 9B: 11-19 N. Highland Avenue). In each case, the approximately 6' high adobe walls defined Judd's property boundaries and created courtyard spaces for the artists who lived and worked there. The adobe bricks were purposely left in an exposed state without stucco or cement sheathing; however, they are laid in courses and secured by cement mortar. The level tops of the walls are also capped with cement. Because these courtyard walls are part of Judd's artistic vision for his properties, they are contributing resources in the district even though they are less than 50 years old.

³⁹ Marfa City Hall was a more streamlined Art Deco style building. It was destroyed by fire in 1995 and the site at 220 N. Highland Avenue is now a pocket park (Site 559A) (Louise S. O'Connor and Cecilia Thompson, Ph.D., *Images of America: Marfa, Arcadia Press: Charleston, S.C., 2009, 53.*

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10. Industrial Properties

Industrial Property (Electric Power Plant) – Contributing Building/Structure (Photos 67 - 69)

Marfa Power and Ice Plant/Judd Ice Plant, c.1917

Site 425; 400 E. Oak Street

The Ice Plant is a steel frame building with adobe infill and cement stucco on the interior and exterior (Figure C-10). Exposed steel trusses on the interior sit atop girder beams from which a gantry system is suspended. Above the beams a series of clerestory windows are set intermittently. The hipped roof is of corrugated galvanized steel with the sloped north and south sides offset by the clerestory lights. The floor is painted concrete. A twenty-foot-tall barn door is centered on the east end of the building with a smaller door on the southeast corner. Two small additions with shed roofs are attached to the north side of the building and house a bathroom and storage closet, respectively.

An early twentieth century electric power and ice plant, the building was purchased by the Dia Art Foundation in 1978, and an initial idea of Donald Judd's was to prepare the building as a working studio for artist John Chamberlain. From 1987 until 1994 the Ice Plant was used by Judd as a studio for the fabrication of his works in Cor-ten steel. Following Judd's death in 1994, the Ice Plant has served The Chinati Foundation as an exhibition space, artist's studio, as well as a performance and lecture hall. For the years 2016–19, Judd's large-scale multi-part floor works in stainless steel (untitled, u and v channel) were on view.

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INVENTORY OF PROPERTIES IN THE HISTORIC DISTRICT

Arranged Alphabetically by Street Name and Numerically from Lowest to Highest/North to South, East to West. The symbol ~ before the number means it is approximate based on surrounding addresses.

Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
~110 N Austin	78	1935	Multiple: duplex	Front gable, 2-story duplex	No Style	Stucco (Adobe)	C	Largely intact. 1/1 windows on upper floor; exposed rafters. Windows on 1st floor enlarged. Ground floor is a laundry.		
205 N Austin	44	1940	Church	Front gable with parapet, tower	Spanish Revival	Brick	C	Intact. First Baptist Church.		
205 N Austin B	44B	1940	Storage Building	Front gable	No Style	Stucco (Adobe)	C	May have once been a secondary dwelling. Exposed rafters; casement windows, one boarded window.		
215 N Austin	43	1886	Single Dwelling	Hip with front gable	Queen Anne Free Classic	Stucco, Wood (Adobe)	C	Largely intact. Patterned shingles; Doric half-columns on stuccoed piers; porch skirt wall. Dr. J. C. Midkiff/Ashton/Mahon/Garcia House		
215 N Austin B	43B	1935	Secondary dwelling	Flat	Southwest Vernacular	Stucco (Adobe)	C	Secondary dwelling; once a bed and breakfast. Stepped side parapets with coping.		
~219 N Austin	42	1918/1930	Church	Front gable, front gable vestibule	Territorial	Stucco (Adobe)	C	Originally had full-height, full façade columns; portico enclosed in historic age. Original Territorial Style pedimented wood window and door surrounds.		
301 N Austin	41	1915	Single Dwelling	Hip with hipped half-story	Craftsman	Stucco, Wood (Adobe)	C	Excellent example of Airplane bungalow. Exposed rafters; square wood posts on stuccoed piers, stuccoed skirt wall; ribbon windows in upper half-story.		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
303 N Austin	40A	1920	Single Dwelling	Hip with front gable	Craftsman	Stucco (Adobe)	C	Good example of Craftsman bungalow; staggered butt shingles in gable; exposed rafters, brackets; stout wood posts on stuccoed piers; aluminum windows or screens.		
303 N Austin B	40B	1980	Garage	Shed	No Style	Metal	NC	Asymmetrical 1-car wood and metal garage; nonhistoric.		
303 N Austin C	40C	1935	Barn, Shed	Front gable	No Style	Metal, Wood	C	Historic age vehicle barn and storage shed.		
306 N Austin	79	1905	Single Dwelling	Hip with front gable	Queen Anne Free Classic	Stucco, Wood	C	Modified L-plan with Doric columns, fish scale shingles; alterations are metal roof; replacement windows.		
308 N Austin	80	1905	Single Dwelling	Hip with front gable	Queen Anne Free Classic	Stucco, Wood	C	Modified L-plan house. Altered with stuccoed columns, metal roof, replacement windows.		
319 N Austin	39A	1905	Single Dwelling	Front gable; U-plan	Folk Victorian	Stucco, Wood (Adobe)	C	Originally L-plan with wraparound porch; porch partly enclosed and second front-gable wing with patterned shingles added in historic age.		
319 N Austin B	39B	1935	Storage Shed	Hip	No Style	Wood	C	Hipped roof shed with false bevel wood siding.		
102 S Austin	253 A	1920/1950	Multiple: dwelling & crib row	Cross gable	Ranch/South west Vernacular	Stucco (Adobe)	C	Single dwelling incorporates crib row shown as "tenements" on Sanborn maps. Some windows replaced, some reduced; porch partly infilled.		
102 S Austin B	253 B	1960	Garage	Shed	No Style	CMU	C	Historic age garage. Garage bay door likely replaced		
104 S Austin	46A	1920	Single Dwelling	Front gable bungalow	Craftsman	Stucco (Adobe)	C	Aluminum windows & porch posts; corrugated metal porch roof; new door		
104 S Austin B	46B	1920	Garage	Front gable	No Style	Stucco (Adobe)	C	Historic garage/apartment; window covered.		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
~204 S Austin	48	1955	Parsonage	Front gable	Minimal Ranch	CMU, Glass Block, Wood	C	Intact Minimal Ranch with glass block cross on primary façade; metal casement windows		
~210 S Austin	49	1913/1950	Parochial School	Hip with front gable entries	No Style	Stucco (Adobe)	C	Moderate alterations: entrance doors replaced; some windows infilled; metal roof. Historic additions along W. Dallas St.		
101 E Dallas	405 A	1925	Single Dwelling	Hip with front gable	Craftsman	Stucco (Tile)	C	Largely intact; stout square posts on stuccoed piers; stuccoed porch wall; screened rear sleeping porch		
101 E Dallas B	405 B	1925	Garage	Front gable with parapet	Mission Revival	Stucco (Adobe)	C	Converted for commercial use in historic period. Aluminum window: door replaced		
101 E Dallas C	405 C	1925/1950	ADU	Side gable	No Style	Stucco (Adobe)	C	Historic ADU on alley. Exposed rafters. Windows reduced		
105 E Dallas	404 A	1950	Single Dwelling	Cross gable	Minimal Ranch	CMU	C	Largely intact; metal porch posts likely original		
105 E Dallas B	404 B	1980	Storage Shed	Flat	No Style	CMU, Metal	NC	Non-historic outbuilding		
107 E Dallas	403 A	1935/1965	Single Dwelling	Front gable, bungalow	Spanish Revival	Stucco (Adobe)	C	Roof form and pitch altered c 1965; Spanish Revival style with inset tiles, arched vestibule.		
107 E Dallas B	403 B	1940	Garage	Front gable	No Style	Stucco (Adobe)	C	Historic garage with attached shed		
109 E Dallas	402 A	1900/1970	Single Dwelling	L-Plan (gable front and wing)	Folk Victorian	Stucco (Adobe)	NC	Severely altered; porch posts replaced, bay enclosed/windows replaced, openings reduced, details removed.		
109 E Dallas B	402 B	1990	Garage	Shed	No Style	Metal	NC	Non-historic garage or shed		
109 E Dallas C	402 C	1970	Storage Shed	Front gable	No Style	Metal	C	Historic shed		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
111 E Dallas	401	1895/1995	Single Dwelling	Gable on Hip, Hip	Folk Victorian	Stucco, Wood (Adobe)	NC	Fenestration severely altered; building obscured – cannot assess		
202 E Dallas	376	1915	Single Dwelling	Rectangular, No roof	Southwest Vernacular	Stucco (Adobe)	NC	Windows boarded, windows and doors infilled; roof is gone		
206 E Dallas	375	1915	Single Dwelling	2-room; flat roof	Southwest Vernacular	Stucco (Adobe)	C	Fenestration on front historic age; rear addition added by 1933		
208 E Dallas	374	1915	Single Dwelling	2-room; side gable	Southwest Vernacular	Stucco (Adobe)	C	Windows replaced; fenestration pattern retained		
210 E Dallas	373	1915	Single Dwelling	2-room; side gable	Southwest Vernacular	Stucco (Adobe)	C	Windows are replicas (see #376); one door enclosed		
212 E Dallas	372	1915	Single Dwelling	2-room, No roof	Southwest Vernacular	Adobe	C	Though a ruin, adobe wall and fenestration yield historic information		site
216-222 E Dallas	371	1915	Multiple: crib row	Side gable	Southwest Vernacular	Stucco (Adobe)	C	Multiple attached units on Sanborn maps as "tenements" - some windows replaced		
224 E Dallas	370	1920	Single Dwelling	Front gable; bungalow;	Craftsman	Stucco (Adobe)	C	Exposed rafters, windows boarded, cement stucco; form intact; partial porch enclosed is historic		
108 W Dallas	200	1890/1995	Single Dwelling	Central hall, side gable	Southwest Vernacular	Stucco (Adobe)	C	View somewhat obscured; largely intact		
~114 W. Dallas	199	1886/1970	Church	Front gable with square tower	Gothic Revival	Stucco, Wood (Adobe)	C	San Pablo (Mexican ME) Church. Windows replaced; cement stucco; stone ornamentation pre-dates 1978.		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
116 W Dallas	198 A	1910/1930/1950	Single Dwelling	L-Plan (gable front and wing)	Southwest Vernacular/Ranch Style	Stucco (Adobe)	C	L-plan is historic ; square wood porch posts; metal roof		
116 W Dallas B	198 B	1915	Storage Shed	Hip	No Style	Stucco (Adobe)	C	Metal roof		
116 W Dallas C	198 C	1990	Storage Shed	Side gable	No Style	Wood	NC	T-III sided storage building; nonhistoric		
109 S Dean	393 A	1900	Multiple: crib row	Flat	Southwest Vernacular	Stucco (Adobe)	C	Crib row; some windows replaced; window replaced door		
109 S Dean B	393 B	1900	Single Dwelling (Crib)	Flat	Southwest Vernacular	Adobe, Stucco	C	Abuts 393A - single crib		
113 S Dean	394	1900/2010	Dry Goods Store	Front gable with stepped parapet	False Front	Stucco (Adobe)	C	Neighborhood dry goods store; fixed display windows; awning removed		
~213 S Dean	473 A	1950	Hardware, Lumber Store	Flat with stepped parapet	Mission Revival	Stucco (CMU)	C	Storefront windows may be replaced		
~213 S Dean B	473 B	1925/2000	Single Dwelling	Side gable	No Style	Metal	NC	Severe alterations, incorporated into hardware store		
~213 S Dean C	473 C	1910	Single Dwelling	Hip	Southwest Vernacular	Stucco (Adobe)	C	Historic building converted to B&B; casement windows, new door		
~213 S Dean D	473 D	1950	Storage Shed	Side gable	No Style	Metal	C	2-story storage barn for lumber with side addition		
~213 S Dean E	473 E	1950	Storage Shed	Side gable	No Style	Metal	C	Part of lumber yard but separate building		
~213 S Dean F	473 F	1955	Storage Shed	Side gable	No Style	Metal	C	Side-gabled metal storage building		
~213 S Dean G	473 G	1980	Workshop	Flat	No Style	Metal, Wood	NC	Non-historic building		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
~213 S Dean H	710	2010	Factory	Flat with canopy	No Style	Metal	NC	Non-historic soap factory in Lumber Yard complex		
~213 S Dean I	711	2020	Single Dwelling	Shed	21 st Century Modern	Wood, Metal	NC	Non-historic dwelling and carport faces Dallas behind lumberyard		
214 S Dean	304	1919	Theater, Hall	Front gable with corbeled parapet	Territorial	Brick (Adobe and Hollow Tile)	C	Brick front; corbelled brick cornice. Teatro Libertad.		
~217 S Dean	400	1920/1960	Single Dwelling	Flat with side parapets	Southwest Vernacular	Stucco (Adobe)	C	Restored Adobe house converted to store; original casement windows		
218-222 S Dean	305	1914	General Mercantile Store	Flat with corbeled parapet	Territorial	Brick (Adobe)	C	Largely intact; corbeled brick parapet; transoms, storefronts survive		
108 E El Paso	258	1910/2000	Specialty Store	1-Part Commercial; Front gable with parapet	Mission Revival	Cement Stucco	NC	Storefront replaced; dark tinted windows; cement stucco		
108 E El Paso B	258 B	1935	Storage	Flat roof	No Style	Hollow Tile	C	Historic age. Attached but separate building campaign.		
~112 E El Paso	260 A	1910/1950	Specialty Store	1-Part Commercial	1-Part Commercial	Cement Stucco	C	Storefront may have been replaced or remodeled c 1950		
~112 E El Paso B	260 B	1940	Storage Shed	Front gable	No Style	Metal	C	Two storage sheds combined under front-gabled metal roof.		
113 E El Paso	702	2016	Events Center	Front gable	21st Century Modern	Cast Stone, Tile	NC	Non-historic associated with new St. George Hotel		
116 E El Paso	261	1920/1990	Specialty Store	1-Part Commercial	1-Part Commercial	Cement, Metal	NC	Storefront replaced; fenestration altered severely		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
118 E El Paso	262 A	1900	Specialty Store	1-Part Commercial	False Front	Stucco (Adobe)	C	Largely intact, some windows boarded		
118 E El Paso B	262 B	1930	Garage	Front gable	No Style	Metal	C	Historic garage for store on El Paso		
118 1/2 E El Paso	263	1920/1955	Specialty Store	1-Part Commercial	1-Part Commercial	Stucco (Adobe)	C	Storefront windows replaced c.1955		
120 E El Paso	264	1890/1980	Bank, Specialty Store	2-Part Commercial	Late Victorian	Brick	C	Brick painted, some infill in windows; may have been Marfa State Bank		
124 E El Paso	265 A	1910/1925	Specialty Store	1-Part Commercial	1-Part Commercial	Brick	C	Frame store remodeled c 1925, historic transoms, door		
126 E El Paso	265 B	1910/1920	Specialty Store	1-Part Commercial	1-Part Commercial	Brick	C	Original transoms, door		
126 E El Paso B	265 C	1910	Coal House	1-room	No Style	Adobe	C	Coal house and former bake shop at alley		
128 E El Paso	266	1910/1975	Theater	2-Part Commercial	No Style	Cement, Hollow Tile	C	Cement stucco, windows replaced		
132 E El Paso	302	2010	Auto Repair	Shed	No Style	Metal	NC	Non-historic; pre-fab; set far back on alley.		
200 E – 400 W El Paso	705	1881	Railroad Tracks	Linear	No Style	Metal	C	Railroad tracks in original location		structure
~200 E El Paso A	268 A	1887/1950	Restaurant	Flat	Southwest Vernacular	Adobe	C	Original Tula's restaurant; roof pitch and form changed, cement stucco, door and windows enclosed, strong historic assoc.		
~200 E El Paso B	268 B	1987/1935	Restaurant	Flat	Southwest Vernacular	Stucco (Adobe)	C	Front porch removed; part of Tula's restaurant		
~202 E El Paso	269	1930/1950	Store?	Flat	No Style	Stucco, CMU	NC	Front addition to site 268B; Severe alterations include window		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
								replacement, front wall replacement with CMU		
~204 E El Paso	270 A	1890	Single Dwelling	Flat	Southwest Vernacular	Stucco (Adobe)	C	Window on front façade boarded		
~206 E El Paso	270 B	1910/1940	Single Dwelling	Flat	NPS Rustic	Stone (Adobe)	C	Stone arcade added in historic period, slight shed roof over arcade non-historic slight shed roof over arcade non-historic		
~208 E El Paso A	270 C	1910	Single Dwelling	Side gable	Southwest Vernacular	Stucco (Adobe)	C	Door enclosed; windows added in historic period		
~208 E El Paso B	270 D	1940	Garage	Front gable	No Style	Metal	C	Historic metal garage or storage shed		
~114 W El Paso A	257 A	1900	Warehouse	Shed	No Style	Stucco, Metal (Adobe)	C	Metal on one side; fenestration, entry altered		
~114 W El Paso B	257 B	1900	Coal House	Hip	Southwest Vernacular	Adobe	C	Exposed adobe		
115 W El Paso	701	1980	Warehouse	Front gable	No Style	Metal	NC	Nonhistoric		
~116 W El Paso	256	1900/1940	Specialty Store	Flat; 1-Part Commercial	1-Part Commercial	Stucco, Glass (Adobe)	C	Original porch enclosed in Historic age		
~118 W El Paso	255	1900/1940	Specialty Store	Front gable, 2-part Commercial	2-Part Commercial	Stucco, Glass (Adobe)	C	Rear addition; porch enclosed in historic age		
~126 W El Paso	254	1935/1970	Warehouse	Front gable with parapet	No Style	Stucco, Hollow Tile	C	Fenestration infilled		
~202 W El Paso A	45	1930/1985	Grain Warehouse	Front gable with parapet	Mission Revival	Cement Stucco	C	Former Bewley's Feed Store; largely intact		

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~202 W El Paso B	708	2015	Theater	Shed	21 st Century Modern	Metal, Glass	NC	Nonhistoric		
205 W El Paso	252	1894	Single Dwelling	Side gable with gabled dormers	Colonial Revival	Stucco (Adobe)	C	Farmer-Collie House; recently restored (in poor condition in 2005-06 survey).		
11-21 N Highland	9A	1940/1985	Wool/Mohair Warehouse	Front gable, stepped parapet	Mission Revival	Stucco (Tile)	C	Art installation; warehouse built in three parts	Judd	
11-21 N Highland	9B	1990	Perimeter Wall	Linear	Courtyard Wall	Adobe	C	Judd-built courtyard wall; exposed adobe	Judd	structure
~100 N Highland A	301 A	1904	Public Park	Open yard	No Style	Grass, Shrubs	C	Sunset Park first public park once had bandstand, fountain		site
~100 N Highland B	301 B	1914/1970	Fountain	Object	Art Nouveau	Metal	C	Original park fountain base moved here 1970-71		object
100 N Highland	69	1968	Post Office	Flat	Modern	Brick	C	Postwar Mid-century Modern post office building		
101 N Highland	8	1931/1955	Bank	Flat, Vault	Art Deco	Stucco	C	Intact	Judd	
102-108 N Highland	68	1896	Offices/Hotel	2-Part Commercial	Late Victorian	Brick	C	Largely intact; 1st floor windows boarded; entry slightly altered	Judd	
103-109 N Highland	7A	1931/1995	Specialty Store	2-Part Commercial	Spanish Revival/Art Deco	Stucco, Ceramic Tile, Iron	C	Mexican tiles, wrought iron rails and balconets		
103-109 N Highland (rear)	7B	2000	Storage Shed	Front-gable	No Style	Metal	NC	Non-historic prefabricated shed		
~110 N Highland	67	1914	Office	1-Part Commercial, Flat with parapet	1-Part Commercial	Stucco (Tile)	C	Tinted windows, transoms; brackets removed; canopy replaced		
112-114 N Highland	66	1920	General Store	Flat; 2-Part Commercial	2-Part Commercial	Stucco	C	First floor windows boarded	Judd	

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
115 N Highland	6	1920/1970	Specialty Store	Flat; 2-Part Commercial	2-Part Commercial	Stucco, Glass (Adobe)	C	Storefronts replaced; aluminum framed fix glass in historic age		
~120 N Highland	65	1920/1970	Office	Flat with parapet	1-Part Commercial	Stucco, Glass	C	Display windows enlarged; dark tinted glass; recently renovated		
121-123 N Highland	5	1919/1950/2010	Office	1-Part Commercial	1-Part Commercial	Stucco, Glass (Adobe)	NC	Storefronts replaced with metal, dark tinted glass; fenestration pattern altered; recessed entry bay enclosed; modern canopy		
124 N Highland	64	1914	Masonic Lodge	Flat with parapet	Late Victorian	Stucco (Frame)	C	Largely intact; 1st floor windows replaced		
125 N Highland	4	1920/1950/2010	Specialty Store	2-Part Commercial	2-Part Commercial	Stucco, Glass (Adobe)	NC	Storefronts replaced with aluminum, tinted glass; original recessed entry bay enclosed decorative tiles removed		
204 N Highland	440	1925/2010	Filling Station	Flat	No Style	Stucco (Adobe)	NC	Historic building completely obscured; no windows, doors, sheathed in cement stucco		
207 N Highland	3	1930	Hotel Paisano	Flat with shaped parapets	Spanish Baroque	Stucco, Terra Cotta (Concrete)	C - Listed	Largely intact; Fencing added; architectural details arcade, courtyard intact		
209 N Highland	2C	1935	Theater	Flat with shaped round parapet	Mission Revival	Stucco, Aluminum	C	Texas Theater; Façade details stuccoed; entry/lobby bay partly infilled		
211 N. Highland A	2B	1920/1975	Specialty Store	Flat	1-part Commercial	Stucco (Tile)	NC	Windows replaced; some enclosed; details removed		
~212 N Highland	63	1925/2000	Garage	Flat with tile	1-part Commercial	Stucco (Adobe)	NC	Facades completely altered; fenestration covered; windows boarded; wood shingled siding		

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213-215 N Highland	2A	1919/1950	Specialty Store	Flat	1-part Commercial	Stucco (Tile)	C	Cement stucco, storefronts display windows historic age; historic doors and screens		
~214 N Highland	62	1925/2000	Specialty Store	Flat	1-part Commercial	Stucco (Adobe)	NC	Original details, facades removed		
~218 N Highland	61	1925	Auto Sales/Repair	Flat with shaped parapet	Mission Revival	Stucco (Tile)	C	Show room/garage bay doors enclosed		
220 N Highland	60	1905/1935	Theater	Flat with stepped parapet	Art Deco	Stucco, Ceramic Tile	C	Original entry replaced with aluminum & glass, recessed entry/lobby enclosed; retains decorative tile and other details		
222 N Highland	560	2000	Entrance kiosk and bench	Entrance kiosk and bench	Public Art	Brick walks Ceramic Tile, Stucco	NC	Non-historic; replaced City Hall which burned in 1990s		structure
300 N Highland A	1A	1886	Courthouse	Complex: central tower, mansard	Second Empire	Brick, Stone	C - Listed	Painted brick in 1929, aluminum doors; J. H. Britton, architect		
300 N Highland B	1B	c1929	Pair Light Standard	Piers and globes	Art Deco	Stucco, Glass	C	Historic Lights		objects (2)
300 N Highland C	1C	1986	Historical Monument	Cube	No Style	Marble	NC	Non-historic; Marks 100th Birthday of County		object
300 N Highland D	1D	1960	Historical Monument	Arched monument	No Style	Marble	C	Historic Monument to Patriots		object
300 N Highland E	1E	1980	Utility Building	Flat	No Style	Frame	NC	Non-historic utility shed/building for HVAC etc.		
310 N Highland	59	1993	Jail	Flat	Brutalism	Cement Stucco	NC	Non-historic		
320 N Highland	58A	1885	Jail	Flat with parapet	Gothic Revival	Stucco (Brick?)	C	Largely intact; Alfred Giles, architect/builder		

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320 N Highland B	58B	1990	Storage Shed	Side gable	No Style	Metal	NC	Non-historic		
320 N Highland C	58C	1970	Storage Shed	Front gable	No Style	Wood	C	Historic Shed		
320 N Highland D	58 D	2000	Storage Shed	Front gable	No Style	Metal	NC	Non-historic		
104-108 S Highland	10	1918	General Store/ Hotel	2-Part Commercial	Italianate	Stucco	C	Aluminum storefront; glass block in historic age	Judd	
105 S Highland	70	2015	Hotel	Flat	No Style	Marble Tile	NC	Non-historic		
115 S Highland	71	1910/1 998	Auto Showroom	Hip with parapet	No Style	Stucco	NC	Severely altered facades, showroom, entrances; city hall		
115 S Highland B	71B	1960	Carport	Shed	No Style	Metal	C	Historic age permanent carport behind city hall		structure
204 S Highland	12	1930/1 965	Multiple: Duplex/ Store	Flat with parapet	Mission Revival	Stucco (Frame)	C	Porch roof, posts replaced; some windows replaced in historic age		
208 S Highland	13	1940	Warehouse	Flat with shaped parapet	Mission Revival	Stucco (Tile)	C	Some windows, door boarded; parapet décor added		
305 W Highland	33	1915	Single Dwelling	Hip	Neoclassical	Stucco (Tile)	C	Metal roof, porch posts replaced with metal in historic period; original door & windows		
309 W Highland	32A	1915	Single Dwelling	Cross gable	21 st Century Modern	Cement Stucco	NC	Windows replaced with tall narrow fixed lites; fenestration pattern severely altered; porch removed		
309 W Highland B	32B	1920	Garage	Hip	No Style	Cement Stucco	C	Hasp hinged equipment present; door replaced		
108 E. Lincoln A	559	1938	Fire Station	Front gable with parapet	Art Deco	Stucco (Tile)	C	Historic building intact; has 1-story shed-roofed side addition		
~108 E Lincoln B	558	1980	Fire Station	Front gable	No Style	Metal	NC	Non-historic		
~112 E Lincoln	557	1900/1 980	Single Dwelling	L-plan (gable front and wing)	Folk Victorian	Cement Stucco	NC	Severely altered primary façade, porch enclosed, new window; fenestration pattern altered		

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~112 E Lincoln B	557 B	2012	Storage shed	Rectangular	No Style	Wood	NC	Non-historic		
130 E Lincoln A	556 A	1920	Single Dwelling	Front gable, Bungalow	Craftsman	Stucco (Adobe)	C	Porch posts may be replaced but historic age		
130 E Lincoln B	556 B	2010	Secondary Dwelling	Shed roof	No Style	Metal, Wood	NC	Non-historic ADU		
130 E Lincoln C	556 C	1920	Rock Wall	Linear, circular	NPS Rustic	Stone	C	Rock landscape wall and circular planter or well		structure
105 W Lincoln A	141 A	1905/1920/1950	Single Dwelling	Cross gable/ Hip	Folk Victorian	Stucco (Adobe)	C	Window enclosed; front side addition altered; porch removed; historic rear additions		
105 W Lincoln B	141 B	1920	Storage Shed	Front gable	No Style	Stucco (Adobe)	NC	Attached to side addition; altered; metal roof; not visible to assess		
109 W Lincoln A	142 A	1900/1990	Single Dwelling	Front gable	Folk Victorian	Stucco (Adobe)	NC	Primary façade, porch severely altered		
109 W Lincoln B	142 B	1920	Storage Shed	Shed	No Style	Stucco (Adobe)	C	Historic storage shed		
119 W Lincoln	142 C	2007	ADU	Front gable	New Traditional: Craftsman	Stucco	NC	Non-historic accessory dwelling unit		
120 W Lincoln	132	1926	Church	Flat	Mission Revival	Stucco	C	First Christian Church designed by L.G. Knipe who designed Brite buildings, Peterson hospital		
121 W Lincoln A	143 A	1925	Single Dwelling	Hip with front gable	No Style	Stucco (Adobe)	NC	Craftsman elements removed; primary façade severely altered		
121 W Lincoln B	143 B	2007	ADU with front deck, carport	Flat	No Style	Stucco	NC	Non-historic secondary dwelling; front deck, carport		
125 W Lincoln A	144 A	1915	Single Dwelling	Hip/ bungalow	Neoclassical	Stucco (Adobe)	C	Porch shifted from side to front in historic age		
125 W Lincoln B	144 B	1935	ADU/ carport	Front gable	No Style	Stucco (Adobe)	C	Historic ADU with carport attached to front		

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125 W Lincoln C	144 C	1915/1990	Garage	Front gable	No Style	Stucco, Wood (Adobe)	NC	Historic garage, roof altered		
125 W Lincoln D	144 D	1920/1990	Storage Shed	Front gable	No Style	Stucco (Adobe)	C	Historic shed, roof pitch altered		
130 W Lincoln	131 A	1926	Single Dwelling	Hip and gable, stepped parapet	Mission Revival	Stucco, Clay Tile (Adobe)	C	Spanish/Mission Revival dwelling may have been parsonage for First Christian Church; very intact		
130 W Lincoln (rear)	131 B	1926	Garage	Flat with stepped parapet	Mission Revival	Stucco (Adobe)	C	Garage faces Austin; matches house		
130 W Lincoln (rear)	131 C	1930	Storage Shed	Front gable	No Style	Wood	C	Board and batten shed abuts garage		
103-05 E Oak	430	1892/1928/2018	Boarding house	Hip with shed	No Style	Stucco, Wood, Adobe	NC	Historic Marfa House, built c.1892, functioned as a hotel until conversion to apartments in 1928. 2-story front porch enclosed; primary façade drastically altered		
107-109 E Oak	431	1928/1970	Auto Sales/Garage	Flat with parapet	Mission Revival	Brick (Tile)	C	Largely intact; has freestanding canopy		
107-109 E Oak B (rear)	703	1928	Auto Sales/Garage	Flat	No Style	Metal, Glass (Tile)	C	Historic Auto Sales/Garage with bands of full-height casement windows		
~111 E Oak	707	1960	Carport	Flat	No Style	Metal	C	Carport for Library		structure
117-119 E Oak	432	1918/1970	Specialty Store	Flat with parapet	1-Part Commercial	Stucco (Adobe)	C	Large display window replaced original storefront; door replaced. Retains form canopy replaced		
121-23 E Oak	433	1918/1970	Specialty Store	Flat with parapet	1-Part Commercial	Stucco, Stone (Adobe)	C	Parapet infilled with stone; fenestration and canopy renovated		
~125 E Oak	704	2010	Community Center	Flat	No Style	Stucco (CMU?)	NC	Non-historic community building/ attached pergola		

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130 E Oak A	434 A	1910/1960	Meat Market	Flat	Southwest Vernacular	Stucco (Adobe)	C	Plate glass windows installed in historic age	Judd	
130 E. Oak B	434 B	c 1990	Courtyard Wall	Linear	Wall	Adobe	C	Judd-built courtyard wall; exposed adobe	Judd	structure
400 E Oak (legal 409)	425	1917/1930	Power and Ice Plant	Flat and gable	No Style	Stucco, Metal (Adobe)	C	Altered/additions in historic period	Judd	
104 W Oak A	174 A	1925	Barber Shop	Flat with parapet	Spanish Revival	Stucco (Tile)	C	Canopies replaced	Judd	
104 W Oak B	174 B	1940	Garage	Flat	No Style	Adobe (Adobe)	C	Remodeled for Art Installation	Judd	
104 W Oak C	173 A	1905/1955	Single Dwelling	Modified L-Plan/Hip with gable	Folk Victorian	Stucco, Wood (Adobe)	C	Front porch posts replaced in historic age; patterned shingles, turned pilaster survive	Judd	
104 W Oak D	173 B	1990	Perimeter Wall	Linear	Courtyard Wall	Adobe	C	Judd-built courtyard wall, exposed adobe	Judd	structure
106 W Oak	172	1910/1998	Single Dwelling	Flat	Southwest Vernacular	Stucco (Adobe)	C	Plate glass windows, porch enclosed		
124 W Oak	171	1950/1965	Grocery Store	Flat with awning	International	Stucco, Ceramic Tile (CMU)	C	Originally Mission/Spanish Revival; altered c.1965 to International/Streamline design; Art Space	Judd	
~200 W Oak	170	1890/1950/2005	Single Dwelling	Hip, L-plan	Southwest Vernacular	Stucco (Adobe)	C	May have been early Border Patrol station; gabled roof altered to hipped in historic age; front porch altered, metal roof		
~200 W Oak B	170 B	2010	Ramada/ Patio	Front gable	No Style	Stucco	NC	Non-historic		structure
~201-217 W Oak	518 A	1920	Grain Warehouse	Hip and front gable	No Style	Stucco (Adobe)	C	Historic ridge vent, exposed rafters; attached adobe ruin		
~201-217 W Oak B	518 B	1915	Grain Warehouse	Front gable	No Style	Adobe (Adobe)	C	Adobe warehouse almost ruin, exposed adobe walls		

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100-110 S Russell	308	1955	Multiple Dwelling	Side gable	Minimal Traditional	Asbestos (Frame)	C	Historic apartment building; possible public housing		
~100 E San Antonio A	392 A	1935/1950/2015	Gas Station/Repair	Flat	No Style	Stucco (Tile)	NC	Recent renovations, window replacement/infill garage bays, high perimeter wall		
~100 E San Antonio B (rear)	392 B	1950	Garage Auto Repair	Flat with parapets	No Style	Hollow Tile; Stucco	C	Garage abuts former service station that faces San Antonio St.: largely intact.		
104 E San Antonio	391	1950/1965	Auto Repair	Flat	No Style	CMU, Metal	NC	Front has altered fenestration, canopy; infilled doors/windows; rear has garage bays and doors		
~106 E San Antonio	390	1980	Storage Shed	Flat	No Style	Metal	NC	Non-historic; prefabricated		
108 E San Antonio	389	1935	Gas Station	Flat with parapet	Mission Revival	Stucco (Tile?)	C	Front side addition; some new windows; retains crenelated parapet, Mission Revival service bay, appearance		
109 E San Antonio	303	1990	Convenience Store	Flat with canopy	No Style	Brick	NC	Non-historic gas station and convenience store		
109 E San Antonio B	303 B	1990	Carport/Service Bay	Flat	No Style	Metal	NC	Non-historic gas station canopy		structure
~110 E San Antonio	388	1927/2000	Dance Hall	Front gable with stepped parapet	Mission Revival	Stucco (Hollow Tile)	NC	Historic "Mexican" dance hall; front façade, fenestration altered severely		
~202 E San Antonio (legal 204)	387 A	1930/1950	Single Dwelling	Hip	Southwest Vernacular	Stucco (Adobe)	C	Converted to commercial use in historic period; retains form		
~202 E San Antonio B (legal 204)	387 B	1945	Multiple Dwelling	Side gable	Southwest Vernacular	Stucco (Adobe)	C	Apartment row extending south from #387A along S. Dean		
203 E San Antonio A	406 A	1900	Restaurant	Front gable with stepped parapet	Southwest Vernacular	Stucco (Adobe)	C	Borunda Café now Para Llevar restaurant; courtyard		

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203 E San Antonio B	406 B	1900	Multiple: crib row	Side gable	Southwest Vernacular	Stucco (Adobe)	C	Attached along S. Dean between dry goods store to Borunda Café		
203 E San Antonio C	406 C	1955	Oven (chiminea)	Cube	No Style	Hollow Tile	C	Outside firebox/chimney and oven for restaurant		structure
204 E San Antonio	386	1920	Single Dwelling	Front gable	Craftsman	Stucco (Adobe)	C	Porch posts possibly replaced in historic period		
205 E San Antonio	407 A	1900	Multiple: crib row	Hip	Southwest Vernacular	Stucco (Adobe)	C	Crib row, possibly tourist court later		
205 E San Antonio B	407 B	1940	Pole Barn	Side gable	No Style	Metal (Frame)	C	Historic pole barn in courtyard between Sites 406 and 407		
212 E San Antonio	385	2015	Building	Flat	21st Century Modern	Stucco	NC	Non-historic recent construction replaced a c 1945 Auto Repair shop		
216 E San Antonio	384	1900/1 985	Single Dwelling	Front gable	No Style	Stucco, Metal (Adobe)	NC	Southwest Vernacular remodeled as "Craftsman" roof raised, metal pediment and porch added		
217 E San Antonio	408	1915/1 960	Single Dwelling	Flat	No Style	Stucco (Adobe)	C	Historic adobe dwelling with c 1960 windows and door		
219 E San Antonio	409	2010	Building	Front gable	21st Century Modern	Metal	NC	Metal building with front open ramada structure		
220 E San Antonio	383	1910/1 945	Single Dwelling	Flat	Southwest Vernacular	Stucco (Adobe)	C	Windows replaced; porch removed in historic age		
100 W San Antonio	189	1999	Gas Station	Flat with canopy	No Style	CMU, Metal	NC	Non-historic		
101 W San Antonio A	11A	1980	Gas Station	Flat	No Style	Brick, Metal	NC	Non-historic		
101 W San Antonio B	11B	1980	Gas Station Bay	Flat canopy	No Style	Metal	NC	Non-historic		
103 W San Antonio	507 A	1920/1 990	Single Dwelling	Pyramidal	No Style	Stucco (Adobe)	C	Enlarged window opening; cement stucco		

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103 W San Antonio B	507 B	1945	Garage	Shed	No Style	Stucco	C	Historic storage shed, possible ADU; stucco siding, exposed rafters		
~104 W San Antonio	709	1935	Storage Shed	Side gable	No Style	Wood	C	Intact board and batten barn or shed east of Humphris-Humphrey House on alley		
105 W San Antonio	508	1895	Single Dwelling	Central hall, Side gable	Southwest Vernacular/N eoclassical	Stucco (Adobe)	C	Largely intact; chamfered porch posts, metal porch roof		
107 W San Antonio	509 A	1895/2 000	Single Dwelling	L-Plan (gable front and wing)	Folk Victorian	Stucco (Adobe)	C	Door replaced; porch removed		
107 W San Antonio B	509 B	1930	Rock Wall	Linear	NPS Rustic	Stone, Wrought Iron	C	Intact river rock perimeter wall and wrought iron fence		structure
107 W San Antonio C	509 C	1930	Garage	Front gable	No Style	Wood, Stucco	C	Board and batten garage with side addition on alley		
107 W San Antonio D	509 D	1970	Storage Shed	Side gable	No Style	Stucco (Frame)	C	Small shed on alley		
107 W San Antonio E	509 E	1935	Storage Shed	Front gable	No Style	Stucco (Frame)	C	Historic storage shed		
108 W San Antonio	188	1883	Single Dwelling	Central hall, Side gable	Southwest Vernacular/N eoclassical	Stucco (Adobe)	C	Intact; rear addition is historic; Humphris-Humphries House RTHL; first known house in city		
109 W San Antonio	510 A	1915/1 990	Single Dwelling	Hip with dormer, bungalow	Neoclassical/ Craftsman	Stucco (Adobe)	C	Largely intact; metal roof		
109 W San Antonio B	510 B	1935/1 950	ADU	Hip	No Style	Stucco (Adobe)	C	2-story ADU with 1-story enclosed porch		
109 W San Antonio C	510 C	1920	Storage Shed	Shed	No Style	Stucco (Adobe)	C	Historic adobe shed on alley		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
110 W San Antonio	186 A	1930/1940/1960	Auto Repair	Flat with canopy	No Style	Stucco (Adobe/CMU)	NC	Garage bay doors replaced; cement stucco		
110 W San Antonio B	186 B	1930	Water Shed	Flat	No Style	Stucco (Adobe)	C	Adobe storage shed on alley between 186 and 187		
~120 W San Antonio (130 legal)	187	1970/1984	Auto Repair	Side gable	No Style	Metal	NC	Non-historic accretions		
~200 W San Antonio	185	1950/1965	Auto Sales and Repair	Flat with canopy	No Style	Stucco (Tile)	C	Original bay present, some windows blocked, infilled		
211 W San Antonio	47A	1889/1913/1964	Church	Front gable with tower	Spanish Revival	Stucco (Adobe/CMU?)	C	May have incorporated part of earlier 19th century church; Missionesque parapet removed, other alterations c.1964		
211 W San Antonio	47B	c.1945	Grotto	Naturalistic	No Style	Stone (Concrete)	C	Historic grotto containing statue of the Virgin Mary; restored 2009		structure
211 W San Antonio	47C	1964	Church Bell	Structure	No Style	Metal, Wood	C	May be original or early church bell structure		structure
~212 W San Antonio	184	1950	Office	Flat	No Style	Stucco (Tile)	C	Historic-age office now real estate office		
217 W San Antonio A	511	1915/1945	Single Dwelling	Hip	Neoclassical	Stucco (Adobe)	C	Casement windows and metal porch posts added in historic age, garage is attached; now St. Mary's Church rectory		
217 W San Antonio (rear)	197 A	1990	Storage Shed	Front gable	No Style	Metal	NC	Prefabricated metal storage building		
217 W San Antonio (rear)	197 B	1990	Storage Shed	Front gable	No Style	Metal	NC	Prefabricated metal storage building		
106 E Texas	239	1930	Hospital	Flat with parapet	Art Deco	Stucco (Concrete)	C	Intact; Peterson Hospital; designed by L. G. Knipe		
~107-09 E Texas	441 A	1915/1990	Single Dwelling	Side gable with hip	Southwest Vernacular	Stucco (Adobe)	C	View obscured by wall but appears largely intact from elevated site next door to east		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
~107-09 E Texas B	441 B	1930	Garage	Shed	No Style	Stucco (Adobe, Tile)	C	Historic multi-car garage behind house on E. Texas		
108 E Texas	240 A	1900	Single Dwelling	Side gable, Front gable pediment	Southwest Vernacular/N eoclassical	Stucco (Adobe)	C	Neoclassical style adobe dwelling; Hans & Eloise Briam House		
108 E Texas B	240 B	1935	Animal pen, shed	Shed	No Style	Wood	C	Historic animal pen, feed, shed		structure
108 E Texas C	240 C	1935/1980	ADU	Shed	No Style	Stucco (Adobe)	NC	Historic adobe ADU but roof severely altered		
~110 E Texas (legal 108)	241 A	1905	Single Dwelling	L-Plan (gable front and wing)	Folk Victorian	Stucco (Adobe)	C	Largely intact; front side porch is historic		
~110 E Texas B (legal 108)	241 B	2010	ADU	Front gable	21 st Century Modern	Stucco	NC	Non-historic		
~111 E Texas	442 A	1920/1950/2000	Business Office	Front gable with stepped parapet	Mission Revival	Stucco (Adobe)	NC	Primary façade completely remodeled; new parapet		
~111 E Texas B	442 B	1950/1980	Storage Shed	Front gable	No Style	Stucco	NC	Historic shed but window reduced, new roof		
~111 E Texas C	442 C	2010	Storage Shed	Front gable	No Style	Metal	NC	Non-historic		
112 E Texas	242	1910/1960	Warehouse	Front gable	No Style	Stucco (Adobe)	C	Warehouse bay infilled with doors but bay and ramp intact		
~113 E Texas A	443 A	1910/1940	Single Dwelling	Flat	Spanish Revival	Stucco (Adobe)	C	Original sidelights; wrought iron added in historic period		
~113 E Texas B	443 B	1920/1950	ADU	Hip	Southwest Vernacular	Stucco (Adobe)	C	Historic secondary dwelling on alley		
~113 E Texas C	443 C	1930	Garage	Hip	No Style	Stucco (Adobe)	C	Historic garage		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
~113 E Texas D	443 D	1930/1950	ADU	Hip/Flat	No Style	Stucco (Adobe)	C	Historic secondary dwelling with flat addition		
~113 E Texas E	443 E	c.1935	Wall and Fence	Linear	NPS Rustic	Stone, Mesquite	C	Historic rock wall with mesquite limb fence atop, rear addition		structure
116 E Texas	243	1955	Telephone Office	Flat	Modern	Brick	C	Good, rare Mid-Century building in Marfa; rear addition		
117 E Texas	444 A	1920/2005	Single Dwelling	Flat with parapet	Spanish Revival	Stucco (Adobe)	NC	View obscured; side façade severely altered		
117 E Texas B (rear)	444 B	2000	ADU	Flat with parapet	Pueblo Revival	Adobe	NC	Non-historic rear dwelling built of exposed adobe		
105 W Texas	238	1930/1950	Auto Repair/Apartments	2-part Commercial/Flat with parapet	Mission Revival	Brick, Clay Tile, Stucco (Tile)	C	One storefront has glass block; storefronts altered in 1950s		
~107 W. Texas (legal 117)	237	1930/2000	Single Dwelling	Flat	Pueblo Revival	Stucco	NC	Front façade severely remodeled or new construction		
109 W Texas	236 A	1900/1960	Single Dwelling	Side gable	Southwest Vernacular/Neoclassical	Stucco (Frame)	C	Frame house clad in stucco in historic age		
109 W Texas B	236 B	1920	Storage Shed	Hip	No Style	Adobe, Metal	C	Historic garage and shed on alley		
110 W Texas	158 A	1895	Single Dwelling	Hip roof, hip dormers, turrets	Queen Anne: Free Classic	Stucco (Adobe)	C	Rounded bays, turrets original; unusual Queen Anne adobe		
110 W Texas B	158 B	1990	Garage	Front gable	No Style	Wood, Metal	NC	Modern garage		
110 W Texas C	158 C	1950	ADU	Side gable	No Style	Stucco, Screen (Adobe)	C	Historic accessory dwelling, outdoor kitchen, screen porch		

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Address	ID	Date	Historic Function	Plan Type / Roof Form	Style	Exterior Materials	C/NC	Notes	Judd	Category
111 W Texas	235	1900/1914/2005	Single Dwelling	Side gable, front gable entry	Southwest Vernacular	Stucco, Wood (Adobe)	NC	Folk Victorian gable ornament removed; side wings added to front porch; appearance altered		
111 W Texas B	235 B	2000	Retail store	Front gable	No Style	Metal, Stucco	NC	Non-historic Marfa Art Supply on alley		
112 W Texas	159 A	1915/1940	Single Dwelling	Pyramidal	Neoclassical bungalow	Stucco (Frame)	C	Frame house clad in stucco		
112 W Texas B	159 B	2000	Garage	Front gable	No Style	Stucco, Wood	NC	Non-historic		
112 W Texas C	159 C	1930	Barn, Shed	Side gable	No Style	Metal	C	Historic open-sided barn or shed		
127 W Texas	700	1925/1965/2010	Single Dwelling	Flat	No Style	Stucco (Tile)	NC	Front addition, facades altered		
201 W Texas	233	1925/1930/2010	Single Dwelling	Flat	Pueblo Revival	Stucco (Frame, Adobe)	C	Incorporated earlier adobe detached building on rear W side		

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Statement of Significance

The Central Marfa Historic District encompasses the city's historic business and government services core which is comprised of remarkably intact 1- and 2-part brick and adobe commercial, and civic resources, including the 1886 Presidio County Courthouse. The district also contains historic residences, warehouses, churches, schools, and industrial resources built within the city's original c.1884 townsite boundaries. The district is nominated under Criterion A, in the areas of Community Planning and Development and Ethnic Heritage: Hispanic, both at the local level of significance. Significance in Community Planning and Development can be seen in the district's adherence to Marfa's original layout and design around the courthouse square and along the railroad tracks, retention of a variety of early property types and architectural fabric in the core of the townsite, and evidence of civic improvement campaigns, especially in the late 1920s and early 1930s. Significance in the area of Ethnic Heritage is found in the district's *de facto* segregated Hispanic section in south Marfa, where building patterns and techniques associated with Mexican settlement in the Southwest border region, including adobe construction, stucco cladding, one- and two-room attached dwellings, courtyard plans, and simple ornamentation, abound. The district is also nominated under Criterion B, in the area of Art, at the national level of significance for association with internationally renowned modern artist, Donald Judd, whose work in Marfa (1973-1994), led to the city's identification as a cultural center and destination for art tourism, especially the study and enjoyment of modern art. Judd's significance derives from his preservation and adaptation of eleven contributing buildings and three courtyard walls for living and working spaces, studios, galleries, and permanent installations of his and other prominent artists' work. The district is also nominated under Criterion C, in the area of Architecture at the local level of significance for both its exceptional architect-designed buildings and its vernacular adobe resources. Two Periods of Significance are identified: 1) 1881-1972, from Marfa's official designation as a U.S. Postal Station on the Galveston, Harrisburg & San Antonio Railroad, through its early development as a regional shipping and agricultural supply hub and its continuing relevance as the seat of county government and a gateway to area tourist destinations in the postwar era; and 2) 1973-1994, from Donald Judd's move to Marfa until his death in 1994. Criterion Consideration G is invoked in recognition of Judd's exceptional contributions to art and architecture both nationally and internationally during the period in which he lived and worked as an artist in Marfa, which justifies extending the period of significance beyond the 50-year end date recommended for National Register listing.

Historic Overview

The historic overview is divided chronologically to describe Marfa's growth, expansion, decline and rebirth from its origins as a water stop on the railroad line in 1881, through its growth and development in the late nineteenth and early twentieth centuries, its persistence in the face of adversity from the Great Depression through the early postwar era, and its revitalization, first as a gateway city for tourist attractions in the Big Bend region, and later, as a Mecca for arts tourism, a phenomenon launched by artist Donald Judd when he bought his first property in Marfa in 1973. Contributing resources in the district are identified with one or more thematic areas of significance: Community Planning and Development (1881-1972), Hispanic Heritage (1883-1972), Architecture, and the Legacy of Donald Judd (1973-1994).

Community Planning and Development: In some ways, Marfa can be understood as a typical late-nineteenth century railroad town laid out along the tracks. But its founders, as well as later generations of civic leaders, had greater aspirations for their high-desert city than merely as a layover on the transcontinental railroad through far-West Texas. Their plans are still evident in the city's Harrisburg courthouse square layout and design, its broad 100' central commercial street, and civic improvement initiatives and an architectural makeover of N. Highland Avenue starting in the late 1920s designed to make Marfa attractive to outside investment. Marfa is an intentional, rather than organic city; its founders and early civic leaders planned for its success, despite its relatively isolated location in the Big Bend.

Hispanic Heritage: Another aspect of planning and development in Marfa was the imposition and maintenance of *de facto* segregation of Hispanic people to the area south of the railroad tracks by the city's white majority power elite. Segregation resulted not only in separate schools for Mexican and Mexican American children, but also separate

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churches, commercial zones, amusement venues, and residential neighborhoods: in fact, South Marfa was almost a separate town within the city's original townsite boundaries; it has its own distinctive building traditions and architectural aesthetic, which is also still evident.

Architecture: Marfa's founders commissioned well-known Texas architect Alfred Giles and contractor James H. Britton to design and build two of its most iconic buildings, the Second Empire-style Presidio County courthouse (1886) and the Gothic Revival style county jail. In the 1920s and 1930s, local business and civic leaders hired noted El Paso architect Henry Trost and regional designer L. G. Knipe to build some of the city's most sophisticated commercial and civic buildings as part of a citywide facelift to promote Marfa to investors, developers, and tourists. The architects applied regional design elements to nationally popular architectural styles to unique effect. Marfa is also significant under Architecture for its large collection of relatively intact vernacular adobe buildings that convey a strong sense of Marfa's identification with the Southwest and its regional building traditions.

Donald Judd: Internationally renowned artist Donald Judd moved to Marfa in 1973 and lived and worked as an artist there until his death in 1994. Judd's life and work in Marfa left an indelible mark on the city through his preservation and restoration of some of its most prominent buildings, eleven of which are contributing resources in the district. Judd's reputation and influence led to the extraordinary revitalization of Marfa as a home for working artists and a place where art is appreciated by thousands of visitors from throughout the world each year.

Founding and Early Settlement as a Railroad Town: 1881-1899

Marfa originated as a water supply and freight shipping station on the Galveston, Harrisburg, and San Antonio (GH & SA), branch of the Southern Pacific railroad, when track was laid through the sparsely populated Trans-Pecos region of West Texas in 1881. The GH & SA was the last link in the 470-mile intercontinental railroad connecting San Francisco to New Orleans.⁴⁰ In by-passing the existing community of Fort Davis, about twenty miles to the south, the railroad company set the stage for a new town in the Big Bend. In 1883, the First Assistant U.S. Postmaster General assigned an official post office to the "[water] tank town" named Marfa, reportedly after a character in Feodor Dostoyevsky's novel, *The Brothers Karamazov*; Marfa is the Russian equivalent of the English name "Martha." Marfa's location mid-way between two major Texas trading centers - San Antonio and El Paso - on the railroad almost guaranteed its success as a commercial shipping hub for area ranches, which was the basis of the regional economy.

At the close of 1883, the Postmaster General estimated Marfa's population at 150 residents with another 500 served by the post office.⁴¹ The estimate may have been high as early rancher Robert Ellison later recalled that Marfa in 1883 consisted only of the railroad depot, a section house and two tents; the only residents were the railroad agent/operator, a French man named Joe Buhl, and two section crews, all of them Chinese immigrants. Buhl ran a saloon out of one of the tents and a Chinese cook operated a restaurant in the other one.⁴² Though Ellison did not mention any permanent dwellings at the station, John Humphries hired Presidio-based *adobero*, Saturnino Naborette to build an adobe house for his family that year. The house is still extant at 108 W. San Antonio Street (Site 188). Built of adobe brick and sheathed in white stucco, the house is emblematic of traditional building methods in the Southwest border region that displays minimal stylistic

⁴⁰ Cecilia Thompson, *History of Marfa and Presidio County, Volume I: 1535-1900*, Austin: Nortex Press, 1985: 187. Note: The nomination preparers relied extensively on Dr. Cecilia Thompson's two volume *History of Marfa and Presidio County*, because it is the only published history of Marfa that is based on primary sources. Thompson culled through thousands of county records and rare issues of the New Era and Big Bend Sentinel, most of which were destroyed, for her research. Though other sources, including reports by Junior Historians, were available at the Marfa Public Library, most cite Thompson as their principal source. Whenever possible, Thompson's research was verified from other sources. Junior Historian reports sometimes contained photographs of buildings and oral histories, which were also valuable to the preparers. The preparers also conducted online newspaper research related to Marfa from other cities, notably, El Paso and Alpine, which are also in the southwest part of Texas.

⁴¹ *Ibid.*, 192.

⁴² Thompson, *Volume I*, 194.

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elements of a recognized style: it has a central hall with four rooms on either side and a full-façade front porch supported by Doric columns.⁴³ A Recorded Texas Historic Landmark, it is the oldest known dwelling in the historic district.⁴⁴

Though the town's beginnings were inauspicious, a number of cattlemen soon staked claims to the open range along the railroad track. Land closest to the Marfa station in highest demand for shipping livestock to market by rail.⁴⁵ John M. Dean saw greater promise for the water stop as a townsite and in 1884, he bought 640 acres from the State of Texas; a subdivision of Section 244, Block 8; the parcel encompassed the land in and around the station including the land where he platted the townsite of Marfa.⁴⁶ Unlike many Texas railroad towns with commercial lots set only along the tracks, Dean laid out the townsite with the apparent intention of developing commercial properties along both the railroad frontage and along a broad central main street running perpendicular to the tracks and terminating at a courthouse square. Thus, he set the stage for two commercial strips in Marfa.

Marfa's location on the railroad line quickly attracted opportunity-seekers hoping to get in on the ground floor. Among Dean's first buyers was S. F. Wiles who bought Lots 1-4, Block 21, for \$300.⁴⁷ The lots occupied the southwest corner of W. El Paso Street and present S. Highland Avenue. Access to the railroad suited Wiles who immediately erected Marfa's first mercantile store "S. F. Wiles General Merchandise and Ranch Supplies," on the site. Shortly afterward, in 1886, the Jordan Hotel, later renamed the St. George Hotel (Figure A-12), was built across the street, at the southeast corner of E. El Paso Street and S. Highland Avenue. These were premium corner lots with frontage on both El Paso Street, along the railroad, and the broad main street.

Wiles soon sold the store to John "Don Juan" Humphris who renamed it Humphris and Company when he opened his business in the fall of 1884.⁴⁸ Under Humphris and his partners Charles Murphy and James Walker, it grew to become the largest and most successful mercantile business in Presidio County, with branch stores throughout the region. Most of the sales were to area ranchers who had had to travel to El Paso or San Antonio for their supplies. Humphris offered ranchers generous credit terms that allowed them to remain on the land when they might otherwise fail; in fact, some historians attribute Presidio County's early ranching success to Humphris. Humphris also opened a bank, a restaurant, and a post office in his Marfa store. In addition to Humphris and Company, 1885 saw the construction of the Marfa Hotel for traveling salesmen and several saloons where poker players reportedly placed their bets with town lots instead of cash. Other businesses cropped up in the "new and growing town" by 1885. Among them were Charley Bishop's meat market and the firm of Labatt and Ruoff who were "Hides and Wood Merchants."⁴⁹

In the year between 1884 and 1885, cattle started arriving in larger numbers which only served to further elevate Marfa's role in the local economy as a cattle shipping hub. Town leaders oversaw the development of infrastructure needed to support the cattle shipping business. Stock pens were built along the tracks on Marfa's west side and wells were dug to feed and water cattle awaiting shipment to markets. In 1885, a depot with living quarters upstairs for the station agent.⁵⁰ Marfa's prospects for continued growth in the cattle ranching and shipping industry were promising, both for business and townsite development.

But John Dean had even greater ambitions for Marfa. As soon as the townsite was platted (Figure A-1), he began lobbying efforts to move the Presidio County seat from Ft. Davis to Marfa, thereby ensuring its future growth and development. His exact role in the movement is not clear but Dean reportedly influenced prominent Presidio County residents to call for an

⁴³ Humphris-Humphreys House, Official Texas Historical Medallion [text], 1996.

⁴⁴ Recorded Texas Historic Landmark application, (RTHL 1996).

⁴⁵ Thompson, *Volume I*, 194-195.

⁴⁶ *Ibid*, 210.

⁴⁷ *Ibid*, 206.

⁴⁸ *Ibid*, 209.

⁴⁹ Thompson, *Volume I*, 210.

⁵⁰ *Ibid*, , 217.

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election on the case by signing over large tracts of land in and around the townsite to those who supported his cause. Like Dean, these landowners stood to profit from the move.⁵¹ On July 25, 1885, an election was held to settle the issue; the votes went in Dean's favor by a margin of 391 to 302, making Marfa the new county seat. The court ordered Marfa to build a courthouse and jail.

Competition for the courthouse and jail contracts was keen with nineteen builders bidding on the project.⁵² The first contract went to San Antonio architect, Alfred Giles, for the design and construction of the jail. It was to be built on Lot 2, adjoining Lot 1 which was reserved for the courthouse, on the east, for the price of \$26,000. Though it was intended to be secondary in size and appearance to the planned courthouse, the jail was the most ambitious project in Marfa to date. The two-story stone and brick jail has been described as an "outstanding example of late nineteenth century public architecture. Its appearance is almost Medieval, with "Venetian/Italianate Massing" and "Gothic cresting-entablature," and a crenellated cornice "reminiscent of medieval structures."⁵³ Of more importance to the county commissioners, it was the only jail in Presidio County capable of housing more than fifty prisoners with one one-man cell; one four-man cell; one maximum security cell and a large dormitory cell. Separate accommodations were provided for female prisoners. Though deemed inappropriate for the detention of juvenile offenders, the jail had federal approval for holding undocumented immigrants.⁵⁴ The jail was under construction and may have been completed in 1885.

The courthouse commission was awarded to James H. Britton in February 1886. Britton was awarded a \$60,000 contract to build the courthouse and tasked with completing the project in twelve months. E. Northcraft was appointed as the superintendent of construction of the courthouse and the jail for a salary of two hundred dollars per month.⁵⁵ The structure was erected on Block 1 of the Marfa townsite plat and has been construed as the most outstanding landmark and most significant architectural accomplishment in Marfa. Texas Historical Commission architectural historian, de Teel Patterson Tiller described the courthouse in an architectural survey as "a large three and one-half story, rectangular plan, Second Empire structure with four corner towers and Mansard roofs and large Brunelleschi-like dome on octagonal drum/brick construction; of a wood frame, stuccoed roof covered in pressed tin with elongated two by two light sash."⁵⁶

John M. Dean, by then Presidio County's District Attorney, together with contractors Britton and Davis, hosted a grand ball to celebrate the completion of the courthouse and jail for what was then the largest county in the United States. The ball is recognized as the first gala event in the new county seat. Dean hired musicians from El Paso to entertain the throngs who came to the gala from across the Big Bend and Trans-Pecos region, some of them from as far as El Paso to the west and Sanderson to the east. Because Marfa had only one small hotel at the time, many ranch families brought their chuck wagons and camped overnight for the affair. The courthouse remained the social hub of the county, with subsequent balls and galas under the rotunda, and less formal festivities, including barbeques and political stump speeches, on the courthouse lawn.⁵⁷ Shortly after the grand ball, Brewster and Jeff Davis Counties were carved out of Presidio County and official records such as deeds and County Commissioners Court Minutes were removed to their county seats in Alpine (Brewster County) and Fort Davis (Jeff Davis County).⁵⁸

Marfa's rise in such a brief time resulted in an election to incorporate the city and set its boundaries in May 1887. With success, however, came land disputes, lawyers, and surveyors who scrutinized some of the land schemes that had taken place since the railroad pushed through the region. As the details were unraveled, some were found to be fraudulent, and

⁵¹ *Ibid*, 222-224.

⁵² Willard B. Robinson, "Presidio County Courthouse," National Register of Historic Places Inventory Nomination Form, 1977. Texas Historic Sites Atlas, Atlas # 2077001467, accessed online January 21, 2021 (listed 12/20/1977).

⁵³ Thompson, *Volume I*, 257.

⁵⁴ *Ibid*.

⁵⁵ *Ibid*, 248.

⁵⁶ Thompson, *Volume I*, 256.

⁵⁷ Thompson, *Volume I*, 258.

⁵⁸ Thompson, *Volume I*, 259.

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others made their way to the courts where they languished for years. One fact known for certain – as attested by the county tax assessor – was that the largest landowners in Presidio County were John M. Dean and Company and the GH & SA Railway Company; both Dean and the railroad company stood to profit from Marfa's incorporation and designation as county seat.⁵⁹

With its position on the railroad line through ranching territory and its election as the county seat, few newly minted nineteenth century Texas towns had greater prospects than Marfa. A flurry of building campaigns followed Marfa's designation as the new county seat in the 1880s. In 1886, on the heels of the new courthouse, a new brick hotel was built across present Highland Avenue from Humphris and Company (formerly Murphy & Walker, Figure A-8); the Jordan Hotel, later renamed the St. George, quickly became the center of social life in Marfa.⁶⁰ In March of the following year, the *New Era* newspaper reported that the walls of a new Methodist Church were nearly complete and brick for a Catholic Church (Site 47) lay on the site awaiting the start of construction. New businesses included the Occidental Saloon and billiards parlor on Oak Street, Dr. S. T. Turner's Pioneer Drug Store, Dean and Company's Oregon Meat Market and a new general merchandise store owned by William Russell. Other new enterprises included J. H. Townsend's barber shop and Mrs. E. E. Moore's millinery business.⁶¹ Also in 1887, Tula Borunda Gutierrez opened a restaurant at the corner of E. El Paso and S. Dean Streets (Site 268). It was the forerunner of the venerable Borunda's Café (Site 406), which was reportedly the first Tex-Mex restaurant in Texas.⁶²

As the town attracted more families, houses, churches, and a school were built, many of them constructed of adobe brick made on site. The early and prevalent use of adobe established a tradition that persisted in Marfa from the late nineteenth well into the twentieth century. Many historic adobe buildings survive in good condition throughout the city, but especially in the district where the earliest were built. Adobe construction is unique to the Southwest because it can only be successful in an arid climate with rainfall totals of 15" per year or less; adobe served as the principal building material historically in the Southwest cities of Tucson, Arizona, Santa Fe, New Mexico, and El Paso, Texas, where yearly rainfall totals rarely exceed 15 inches; Presidio County receives an average of 14 inches of rain per year.

Adobe construction differs from frame or brick construction. In Marfa, Alpine and other places in the region, skilled *adoberos* (adobe makers) mixed equal parts sand, silt, and clay, sometimes adding straw or donkey dung, and molded them by hand into wood forms on the building site. Adobes typically were four inches thick, with bricks measuring 4 x 10x 14 or 4 x 12 x 16 inches. After curing in the sun for about ten days, the adobes were stacked for walls. Builders laid stripped timbers across the tops of walls for roof rafters, known as *vigas*, that protruded about a foot beyond the outside walls. They wove smaller saplings known as *latillas* in herringbone patterns and laid them in the interstices between *vigas* to complete the roof "floor." Small sticks and straw, followed by a heavy layer of adobes, were added on top of the *latillas* to seal and strengthen the roof. Finally, women known as *enjarradoras* (plasterers) plastered the walls and adobe joints with a lime and clay slip stucco; sometimes they painted designs on walls using different colors of clay.⁶³ All types of properties in Marfa were built of adobe, including most of the early schools, churches, and commercial buildings, especially those along El Paso Street.

Economic Basis from the late-1880s through the 1890s

Marfa's new residents and businesses depended greatly on the health of the ranching industry, which remained the mainstay of the local economy in the 1890s. Between 1880 and 1890, the Big Bend region experienced an influx of cattlemen from other parts of the state, country, and even England. An estimated 90 percent of cattlemen in Presidio County started their herds during this period. The advent of barbed-wire fences in the 1890s had put an end to big cattle

⁵⁹ Thompson, *Volume I*, 263.

⁶⁰ Thompson, *Volume I*, 254-255.

⁶¹ Thompson, *Volume I*, 260.

⁶² Thompson, *Volume I*, 264.

⁶³ Lenore Harris Hughes, *Adobe Abodes*, El Paso, Texas: Hughes Publishing Co., 1985, pages ix-x.

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drives but had the benefit of allowing ranchers to improve their herds and develop watering systems.⁶⁴ Leading ranchers of that era began to recognize the superiority of the Hereford breed and started upgrading their stock. Captain Pan Dolan, W.T. Jones, L.C. Brite, and J.G. Gillett were among the prominent ranchers behind the movement; ultimately their efforts paid off and the Highland Country of Presidio County became synonymous with the exceptional “Highland Hereford” breed. Few areas of the United States produced cattle of more uniformly high quality.⁶⁵ L. C. Brite, whose ranch was near Marfa, was one of the area’s leading cattle breeders; he bought his first purebred Hereford bulls in 1896 and continued to upgrade his stock throughout his career as a cattleman. In the 1920s and early 1930s, he expanded his interests and considerable influence to improving Marfa’s commercial, religious, and civic development.

Mining also began to have an effect on Marfa’s economy as the hub for all kinds of supplies and equipment in the 1890s. In 1890, Marfa handled more freight than any other station between Del Rio and El Paso. In addition to area cattle ranches, Marfa’s merchants supplied nearby towns, including Fort Davis with its garrison of some sixty buildings, as well as mining camps and towns that cropped up in the era.⁶⁶ The Big Bend region had the richest silver deposits in the state and mining towns including Shafter hauled their ore to Marfa where it was shipped out by rail. Miners from California flocked to the area, but were replaced by Mexican laborers by about 1898. The Marfa and Mariposa mine opened in 1893 and, though it was actually located in Brewster County, its operation helped fuel the city’s economy with orders for supplies and equipment.⁶⁷ By 1895, Marfa was also hauling freight to Terlingua for the cinnabar mines in that part of the Big Bend.⁶⁸ Local merchants worked day and night to fill supply orders from across the region; Humphris and Company for one, had its most prosperous years between 1890 and 1893.⁶⁹

The good economy of the 1890s underpinned the establishment of permanent institutions such as churches, schools, and cultural and social organizations in Marfa. The city’s first public school opened in 1885 in an adobe building on Galveston Street, in south Marfa; both white and Hispanic children attended the school.⁷⁰ As late as 1890, Marfa still had only the one-room adobe school with a single teacher for all grades.⁷¹ In 1892, a two-story brick building was constructed on the north side of town. The new school featured four classrooms on the first floor and two classrooms and an auditorium on the second. The total cost was \$6,000.⁷² The new building signaled the start of segregation in the city’s public schools as it was reserved for white students; Hispanic students remained in the adobe school in south Marfa which increasingly became known as the “Mexican” side of town.⁷³ Hundreds of Mexicans and Mexican-Americans had worked in the silver mines; when the mines closed, many moved with their families to towns like Marfa and Presidio, where they found work in town, opened businesses or worked on area ranches. Historian Cecilia Thompson has written that these early families were the backbone of the Hispanic community in Marfa.⁷⁴ In 1909, a new adobe school was built for Hispanic students on S. Abbott Street, also on Marfa’s south side.

Most church congregations started in private homes but in the 1890s, several of them embarked on building campaigns in the city. Catholic services were provided by a traveling priest but in 1889, the congregation completed an adobe church on W. San Antonio Street. The entire block eventually came under church ownership with rectories (Site 48 and Site 511), a

⁶⁴ Thompson, *Volume I*, 287.

⁶⁵ Thompson, *Volume I*, 290.

⁶⁶ Thompson, *Volume I*, 295.

⁶⁷ Thompson, *Volume I*, 320.

⁶⁸ Thompson, *Volume I*, 330.

⁶⁹ Thompson, *Volume I*, 298.

⁷⁰ Enck, Gretel citing Lonn Taylor, “What We Know and Don’t Know,” Blackwell School National Register nomination, March 6, 2019.

⁷¹ Thompson, *Volume I*, 302.

⁷² Thompson, *Volume I*, 315.

⁷³ Gretel Enck, citing Ellen Ruth Livingston, “Blackwell School memoirs,” in “Blackwell School,” National Register nomination, March 2019.

⁷⁴ Thompson, *Volume I*, 301.

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parish hall (razed) and parochial school (49). A Mexican Methodist Church organized as early as 1891; shortly after, the congregation built a church (Site 199), near the Catholic Church on W. Dallas Street.⁷⁵ The early organization of Mexican – Spanish language – churches attests to the size of the Hispanic population in Marfa before the turn of the twentieth century. The location of their churches, and later the school and other buildings geared to Hispanic residents on the south side of town, is indicative of the city's segregation into two camps by the end of the nineteenth century and continuing through much of the twentieth century.

On the north side of town, other congregations were formed but few built churches. In 1896, the Episcopal Church organized and constructed St. Paul's Church on N. Highland Avenue, at the corner of W. Texas Street. For many years, the church was shared with other denominations until they could build churches of their own.⁷⁶ The following year, people met in the courthouse and organized the First Christian Church. In 1898, the congregation built a small brick church with a bell tower on W. Lincoln Street across Highland Avenue from the courthouse.⁷⁷

In addition to public schools and churches, social groups were formed in the 1890s. Masonic Lodge No. 596 moved from Fort Davis to Marfa, where they moved into a two-story, 25' tall adobe building (Site 255) on W. El Paso Street. It had been built as a livery stable and barn for by soldiers at Fort Davis and later as a store and post office. When the Masons acquired the building, they enlarged it forty feet to the rear (south).⁷⁸ The Lodge occupied the upper floor and members leased the ground floor to R. L. Livingston, who opened another general store that evolved into the city's longest-lived grocery store.⁷⁹ Although the name changed from R.L. Livingston Company to Marfa Dry Goods Company in 1902, it remained a Livingston enterprise.⁸⁰ It was succeeded by Livingston Ranch Supplies, the oldest business continually operated by one family in Marfa.⁸¹

At the close of the century, an important civic group, the Marfa History Club, was organized. A women's club, its members concentrated their efforts on Marfa's cultural and civic development. They took on project to beautify for the town, including securing Sunset Park from the railroad company and planting the grounds with trees and bushes. They commissioned a bandstand and fountain for the park where parades and social gatherings were regularly held. The base of the fountain (Site 301B) still survives but was moved to the sidewalk next to the post office (Site 69) on the west side of the park in 1970. Members were keen observers of Marfa's development; one, Annie Humphreys McCracken described Marfa in the July 1, 1893 edition of the *New Era*:

“Marfa has two hotels, one railroad, one saloon, 2 churches, 1 fruit stand, 1 livery stable, 1 barber shop, 1 meet market, 2 lumber yards, a \$95,000 Courthouse and Jail, Ladies Aid Society, 1 job printing office, 1 book and shoe shop, 1 weekly newspaper, 2 blacksmithing places, 2 woodworking shops, 1 harness and saddle factory, stock yards and shipping pens, 4 dry goods and grocery stores, a small but well-ordered graveyard, a ministering children's league, over 60 pupils enrolled in public school, good wagon roads leading out in every direction, good society, liberal, progressive, intelligent people, a fine system of water works with over two miles of mains . . .”

While McCracken struck an optimistic tone in her article, Marfa and Presidio County also faced tremendous challenges in those years, including a severe drought. In 1891, the area had recorded no measurable rainfall for over three years. Frank Collison, a rancher that worked near Marathon wrote to his partners in that year: “over half the cattle from San Antonio to

⁷⁵ Thompson, *Volume I*, 315.

⁷⁶ Thompson, *Volume I*, 302.

⁷⁷ Thompson, *Volume I*, 335. In 1926, it was replaced on the site by a new church designed by architect L. G. Knipe in a Mission Revival style.

⁷⁸ Thompson, *Volume II*, 412.

⁷⁹ Thompson, *Volume I*, 328.

⁸⁰ Thompson, *Volume II*, 8.

⁸¹ Texas Historical Commission, “Visionaries in Preservation,” application form.

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the Rio Grande are dead.”⁸² In 1893, the wool tariff fell so low that raising sheep became unprofitable and many shifted to raising cattle. Sheep-raising would not return to the region to a large extent until the 1940s.⁸³ Another challenge was the removal of Fort Davis in 1891. The “taming” of the Trans-Pecos frontier had been achieved, leaving the government to abandon its border forts along the Rio Grande.⁸⁴ The fort had been a good customer for Marfa’s merchants and its loss was a blow to their businesses.

Marfa in the 20th Century

In 1900, the U.S. Census reported a population of nine hundred residents in Marfa, but that number likely included many who lived outside the town limits on nearby farms and ranches. Among the town’s first permanent residents were businessmen, traveling salesmen, legal professionals - judges, lawyers, and clerks - railroad workers, ranch and farm hands, craftsmen, adobe masons, laborers and service providers including hotel cooks, laundresses, and maids. Single men far outnumbered women, with some living in boarding houses, hotels or in dormitory “bunkhouses.”

The freight-hauling businesses after the turn of the century helped maintain Marfa’s economy. By 1903, Marfa was the main supply and shipping hub for quicksilver mines in both Terlingua and Shafter. Although Alpine was closer to the mining district, the road to Marfa was preferable and freight wagons were able to load up on supplies at Murphy & Walker Company, owned by Charles Murphy and James Walker who bought out John Humphris when he began to fail due to his easy credit terms. Murphy & Walker supplied all of the competitive mining outfits including Marfa and Mariposa Mining Company, Big Bend Cinnabar Mining Company, and a facility set up by Colquitt and Tigner. Freight wagons brought quicksilver into Marfa in flasks and returned with staple goods and mining supplies. It took 10-14 days to make the trip to Terlingua and back. Most of the crews were staffed by Mexican contractors and laborers. Passenger stage service also did regular business from Marfa to the mines. Though the mines produced considerable wealth, it was concentrated in the hands of only a few and did not make many rich in Marfa.⁸⁵

Even as the mines boosted the local economy, the cattle industry continued to be its foundation. Marfa remained the region’s major original shipping point for sending cattle to market. In 1909, cattle did a wholesale and retail business of \$250,000 per year.⁸⁶ The first sizable herds of registered Hereford cattle were introduced into Presidio County by W.B. Mitchell and L.C. Brite, names that would later become emblematic of the national renowned Highland Hereford breed.⁸⁷ The foundation for the Highland Hereford Breeders Association was also laid during this time when cattlemen of adjoining counties organized a stockman’s association for their mutual protection on December 10, 1910.⁸⁸

Advances in technology came to Marfa in the early twentieth century. Perhaps the greatest technological advances in the city came in 1907, when electricity was introduced in Marfa. On March 16 that year, the Marfa Power Company literally turned on the lights in the city, a triumph met by a celebration with barbecue and speeches.⁸⁹ Marfa soon adopted the moniker “City of Lights,” to describe downtown Marfa after dark when “every storefront, balcony or awning is provided incandescent bulbs.” Even the dome on the courthouse was illuminated.⁹⁰ Another technological advance came with the automobile. When the automobile arrived, it launched numerous sales, repair and service businesses in the city including Casner’s Auto Sales and Hord’s Auto Sales and Repair Company, on E. Oak Street. Private cars grew so plentiful in the

⁸² Thompson, *Volume I*, 303.

⁸³ Thompson, *Volume I*, 320.

⁸⁴ Thompson, *Volume I*, 296.

⁸⁵ Thompson, *Volume II*, 3-4.

⁸⁶ Thompson, *Volume II*, 53.

⁸⁷ Thompson, *Volume II*, 16.

⁸⁸ Thompson, *Volume II*, 71; Thompson & Connor, *Images of America*, 13.

⁸⁹ Thompson, *Volume II*, 34.

⁹⁰ Thompson, *Volume II*, 52.

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Marfa area that the 1910 Fourth of July celebration included an automobile parade.⁹¹ By this time, travel by train had become commonplace. The GH&SA Railroad Company ran four passenger trains daily for arrivals and departures in Marfa and Alpine.⁹²

The automobile allowed outlying ranching families like the L. C. Brite family to move into town so their children could attend work and commute to work at their ranches.⁹³ As a result, residential construction increased in Marfa for these families, many of whom built houses that displayed Neoclassical or Craftsman stylistic influences in the district. Several Modified L-plan houses with classical columns like the two built at 308 and 306 N. Austin Street (Photo 38) about 1910, and bungalow-plan houses with Neoclassical forms and early Craftsman style wood features such as exposed rafter ends, and multi-light windows were built on W. Lincoln and W. San Antonio Streets; a good example is the hipped-roof bungalow built c.1915 at 109 W. San Antonio Street (Site 510A).

Social and Cultural Growth

The first decade of the new century saw the organization of new church congregations and the completion of five new church buildings by the end of 1909: St. Mary's Catholic Church, and new Episcopal, Baptist, Christian, and Methodist Churches. Presbyterians continued to use the Episcopal Church.⁹⁴ New social and cultural venues also arrived, the most popular of which was the Marfa Opera House built in 1905. The only theater between El Paso and San Antonio, the Opera House presented a wide range of entertainment from banquets, concerts and vaudeville shows to the Chautauqua and local drama.⁹⁵ The venue was so beloved that when it was in financial jeopardy in 1908, the town acted together to liquidate its debt.⁹⁶ The building on N. Highland Avenue survived two fires and major renovation efforts, including one in the -1930s to its current appearance (Site 60).

For new businesses, 1907 was a banner year with the opening of the Marfa Manufacturing Company on E. San Antonio Street. It eventually grew to become the largest industrial concern in the entire Big Bend region.⁹⁷ Briam's Store also opened that year in what later became known as the Glasscock Building at the northeast corner of N. Highland Avenue and E. Oak Street (Site 68: Figures A-4, C-8). Operated by Hans and Eloise Briam who lived in the apartment on the second floor, the store sold groceries, dry goods, and other necessities. Briam's motto, "I Never Sleep," and logo of a wide-eyed owl was emblazoned the store sign to let people know they provided round-the-clock service.⁹⁸ Murphy and Walker added a drug store to their building but ran into financial difficulty that year, attributable to their practice of allowing ranchers to pay only once a year when they sold their cattle.⁹⁹ It was also the year that both the Marfa National Bank and the Marfa State Bank were created.

The following year, the Busy Bee, a fine foods and candy store with an extravagant interior, opened on N. Highland Avenue across from Sunset Park. It was an enormously popular social center that later moved to the Brite Building (Site 7) a block further south on Highland. In 1910, the Borunda Restaurant opened to its present location at 201-203 E. San Antonio Street (Site 406: Photo 19; Figure C-5). Begun as Tula's Restaurant in 1887, the business passed to her niece, Carolina Borunda who then passed it on to her own daughter in 1938.¹⁰⁰ Though the Borunda Restaurant closed, the building it remains a restaurant, *Para Llevar*.

⁹¹ Thompson, *Volume II*, 58, 63-64, 74.

⁹² Thompson, *Volume II*, 73.

⁹³ Thompson, *Volume II*, 10.

⁹⁴ Thompson, *Volume II*, 61.

⁹⁵ Thompson, *Volume II*, 45.

⁹⁶ Thompson, *Volume II*, 41.

⁹⁷ Thompson, *Volume II*, 27-28.

⁹⁸ Thompson, *Volume II*, 26-27.

⁹⁹ Thompson, *Volume II*, 53.

¹⁰⁰ Thompson, *Volume II*, 71.

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The Mexican Revolution: 1910-1920

While Marfans enjoyed a general sense of optimism at the close of the decade, the final months of 1910 shook them to the core when long-brewing social and political unrest in Mexico finally broke out in violence that reached into Presidio County. The effects of the Mexican Revolution (1910-1920) would have far-reaching consequences on both sides of the Rio Grande, coloring matters of race, social status, and even religion in the Big Bend and other border communities for decades. Issues in Mexico became increasingly heated in 1910, when wealthy landowner and advocate for social reform, Francisco Madero, challenged five-term Mexican President Porfirio Diaz in his bid for a sixth term in office. Madero garnered widespread support but before the election could be held, Diaz had Madero arrested, an act that galvanized opposition against the president. Madero escaped from prison and on October 5, 1910, issued a proclamation to remove Diaz from office. As expected, Diaz did not comply, and in November Madero and his supporters took up arms to forcibly take the presidency from Diaz, sparking a full-fledged Revolution lasting ten years, with isolated skirmishes occurring into the 1930s.

In the Big Bend, initial tensions were felt in the Presidio, Texas-Ojinaga, Mexico area along the border; they came to a head in a battle between revolutionary forces and Mexican federal troops about four miles north of Ojinaga on December 15, 1910. The recent loss of Fort Davis left Presidio County residents vulnerable and the day after the battle, the editor of Marfa's *New Era* newspaper called on the governor of Texas to send state troops to secure the border. Before help could be summoned, however, the fighting dissipated, but only for the moment.¹⁰¹

Ultimately, the violence and chaos in northern Mexico that spread to the American side of the border prompted the U.S. Government to reestablish a military presence along the entire length of the Rio Grande and adjacent communities, including Marfa, where U.S. cavalry troops were posted in 1911. They were charged with protecting Americans and their property from revolutionaries who crossed back and forth across the border at will to avoid capture, and raid towns and ranches for supplies, money, and weapons. Camp Albert, later renamed Camp Marfa, then Fort D. A. Russell, was commissioned just beyond the city limits during the period. Fear spread throughout the region as news of violent attacks perpetrated by Mexican revolutionaries like Francisco "Pancho" Villa and his followers on isolated ranches and settlements. *Villistas* staged the deadly daylight raid on Columbus, New Mexico that left nineteen people dead; the atrocity was reported in newspapers and by wire across the country. Though a troubled peace was eventually negotiated, government troops remained in place to protect and defend the border region in any event.

Throughout the decade-long revolution, thousands of Mexicans moved back and forth across the Rio Grande between Mexico and the Presidio area, depending on how critical the situation was along the border.¹⁰² Many chose to remain on the American side of the border even after the conflict was resolved, having lost faith in the Mexican government to protect their families or simply for an opportunity to have a better life. Urbano Mendias, a Mexican merchant, was among those who settled permanently in Marfa where he built a brick-faced abode general merchandise store, "Almacen de Mendias," on S. Dean Street (Site 305) in 1914. A few years later, in 1918, he built the "Teatro de Libertad" (Site 304), another brick-faced adobe building, next door.¹⁰³ Originally a Spanish-language theater and live performance venue, Teatro Libertad was a popular fixture in the Hispanic community.¹⁰⁴ Rinaldo Segura was another Mexican merchant who fled to Marfa during the revolution. He opened a general store, "R. Segura & Sons," in the same year Mendias opened his store, 1914.¹⁰⁵

One of the more abiding legacies of the Mexican Revolution was the establishment of Camp Marfa, known in military parlance as "Camp U.S. Troops, Marfa, Texas." Presidio County historian Cecilia Thompson described the base as "a

¹⁰¹ Thompson, *Volume II*, 77-78.

¹⁰² Thompson, *Volume II*, 77-78. Its location is unknown.

¹⁰³ Thompson, *Volume II*, 81-83.

¹⁰⁴ Thompson & Connor, *Images of America*, 101.

¹⁰⁵ Thompson, *Volume II*, 83.

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semi-permanent camp established incidental to border patrol activities during the Mexican Revolution, 1911-1920.”¹⁰⁶ Its fortunes, whether as a permanent, semi-permanent, or abandoned military installation, was inexorably linked with those of Marfa, as the military presence boosted the local economy greatly. Business leaders were kept busy writing letters and lobbying Congress to keep the camp, later renamed Fort D. A. Russell in Marfa for several decades until their efforts finally failed after World War II.

Although anxiety remained high for the duration of the revolution, some progress was made throughout the decade of the 1910s. The Masons completed a new Masonic Lodge (Site 64) on N. Highland Avenue and the Southern Pacific Railroad presented right-of-way land to the City of Marfa for what would become Sunset Park in 1914.¹⁰⁷ The park featured a bandstand and a fountain donated by the Marfa History Club and was a popular place for picnics, and cavalry band concerts on Sundays.¹⁰⁸ Other construction projects that year included new warehouses erected by Pierce-Fordyce Oil Company along the railroad.¹⁰⁹

In fact, Marfa was called the richest town of its size in a 1915 edition of the *El Paso Herald*.¹¹⁰ That year, Mitchell-Gillet Dry Goods opened on the ground floor of the new masonic building and in 1916 the Marfa Electric and Ice Company (Site 425) was established next to the railroad tracks in the 400 block of E. Oak Street.¹¹¹ In 1918, several businesses opened including the Hord Motor Company (Site 431), Carter’s Cafe, and C & H Confectionary. It was also a good year for the cattle industry; cattle prices were high, shipments were heavy, and range improvements ungirded the growth of the industry. On the heels of their success in 1918, area cattlemen came together and established the Highland Hereford Breeders’ Association.¹¹² The association promoted the local breed throughout the cattle industry and was influential in attracting interest among buyers and investors to Big Bend region ranches.

Peace and Prosperity: 1919-1931

On November 11, 1918, an armistice brought the war in Europe to an end, and, while the Mexican Revolution still wore on, the military presence in Marfa reassured the local population that conditions were safe to move the city forward. As 1919 dawned, Marfa entered an era of prosperity and growth that lasted just over a decade – from 1919 to 1931 – in which development moved at a pace not seen before or since. In that time, Marfa matured beyond its frontier origins to a level of sophistication that put it on par with small cities elsewhere in Texas in terms of better local government, commercial and industrial growth, and architectural refinement.

A general sense of optimism and confidence in the future after World War I, spread throughout the country, including the Big Bend region. In 1919, progressive citizens organized a new mayoral system of city government and Marfa elected J. C. Orgain as its first mayor.¹¹³ That same year, the Marfa Chamber of Commerce was formed. The Chamber organized and sponsored projects for better public health and safety, and the city carried them out. In its first meeting, the Chamber voted to support a bond issue to pave three miles of city streets, construct a water and sewage system, and expand the fire department. By February 1920, less than three months after the vote, street, water, and sewage improvements and general beautification projects were all underway.¹¹⁴

¹⁰⁶ Thompson, *Volume II*, 81-82.

¹⁰⁷ Thompson, *Volume II*, 99.

¹⁰⁸ THC Visionaries in Preservation Application, Marfa Historical Buildings.

¹⁰⁹ Thompson, *Volume II*, 99.

¹¹⁰ Thompson, *Volume II*, 121.

¹¹¹ Thompson, *Volume II*, 142, 144, 256.

¹¹² Thompson, *Volume II*, 163-164.

¹¹³ Thompson, *Volume II*, 204.

¹¹⁴ Thompson, *Volume II*, 205.

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Several factors contributed to Marfa's growth and development in the 1920s. For one, the Mexican War finally ended in 1920, ending a period of fear and population stasis along the border. Its conclusion lifted anxieties about the area's safety, and people once again flocked to the Big Bend, especially Marfa. Camp Marfa remained open after the border troubles subsided and the military post helped fuel the city's commercial growth in the 1920s. An estimated one hundred businesses operated in Marfa in 1920. New retail stores, offices, banks, restaurants and hotels cropped up along Highland Avenue and throughout the downtown core and improvements were made to existing businesses. Residential construction also increased.¹¹⁵ At the same time, ranching was on the rise. Though 1919 had not been a good year for the cattle industry, Hereford production bounced back in 1920.¹¹⁶

Commerce was disrupted on August 4, 1920, when the auto shop adjacent to Marfa National Bank exploded, triggering a disastrous fire that destroyed several buildings on N. Highland Avenue including Williams' Garage and Auto Store, the office of the Magnolia Oil Corporation, a saddle shop, and a house. Although they suffered some damage, the Marfa National Bank and adjoining building were saved by citizens and soldiers who fought the blaze.¹¹⁷ The city created a municipal fire department shortly after the event.¹¹⁸

Improvements in the early- to mid-1920s

The Chamber of Commerce initiated several worthwhile projects in 1921, including city beautification campaigns, road and school improvement, and support of the proposed State Park in the Davis Mountains. The Chamber also endeavored to bring more military personnel to Marfa. Their efforts to increase the military presence came in response to the partial removal of troops from the Big Bend region in the summer of 1921. Citizens of Marfa felt blind-sided by the reduction in force as they mistakenly believed that Camp Marfa was a permanent installation. They were concerned not only for their safety, but also for the economic loss to the region. However, the government's position held that the danger had passed with the end of the Mexican Revolution, and it was time to withdraw troops from the border. Presidio County citizens complained to the War Department claiming that there remained a large threat to Americans from bandits who crossed the border to raid settlements and ranches. Their pleas were ignored and a partial withdrawal of forces in the Big Bend continued. Nevertheless, Marfa's economy continued to flourish due to the success of cattle, cotton, and mining industries in the region.¹¹⁹

After a brief lull, however, more troops were sent to Marfa. In January 1923, the First Cavalry arrived to relieve the First Squadron, Seventh Cavalry. They were greeted at a banquet held by the Marfa Chamber of Commerce. Every building at the post was full once again. With the Army Post bustling once again, Marfa's economy prospered. Record sales of Highland Hereford cattle in 1923 and a prospective oil boom on the horizon prompted further growth.¹²⁰ The following year, the 1924 Immigration Law passed, and the U.S. Border Patrol was established to relieve the Army of most of its police duties; they were largely concerned with discouraging "illegal aliens" from crossing the border into the U. S. and stopping alcohol smuggling.¹²¹ The Marfa Sector had its office in the city. The border patrol became entrenched in Marfa; it eventually paved the way for the modern U.S. Customs and Border Control.¹²²

After a drought and depressed economy in 1925, development resumed in Marfa. Marfa National Bank was one of the strongest financial institutions in Texas and cattle, mining, and agricultural production in the region thrived. That same year, the potential for oil discoveries in Presidio County appeared on the horizon after several promising Geologists'

¹¹⁵ Thompson, *Volume II*, 201.

¹¹⁶ Thompson, *Volume II*, 198, 210.

¹¹⁷ Thompson, *Volume II*, 203-204.

¹¹⁸ Thompson, *Volume II*, 225.

¹¹⁹ Thompson, *Volume II*, 217.

¹²⁰ Thompson, *Volume II*, 252, 244.

¹²¹ Thompson, *Volume II*, 252.

¹²² Shafer, *Marfa: The Transformation of a West Texas Town*, 32.

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reports led drillers to predict “a great field of black gold” in the region.¹²³ The following year, high-quality grade oil was reported on land about twenty-five miles south of Valentine.¹²⁴ Rancher and Marfa civic leader, L. C. Brite, was among those who believed that great oil reserves in the area would soon be tapped and started drilling wells on his land. Already a church leader, Brite may have been inspired by his potential oil riches to help fund the construction of a new First Christian Church (Site 132); designed by architect L. G. Knipe, the Mission Revival style church opened its doors at 120 W. Lincoln Street, across from the courthouse, in the spring of 1926.¹²⁵ Brite would go on to support and fund numerous civic improvements in central Marfa as the decade – and rumors of oil fields – progressed. Another big project that year was the new high school, “the most modern and up-to-date in West Texas;” it was dedicated in January 1926.¹²⁶

Civic and Architectural Improvements Increase in the Late 1920s and early 1930s

By 1927, the population of Marfa topped 3,500 and the economy continued to flourish. An article in the *Fort Worth Star-Telegram* optimistically reported: “With the great wave of prosperity sweeping the country, local businessmen are looking forward to the Year 1927 as the most prosperous in the history of the town and country.”¹²⁷ The passage of the Hudspeth-Sheppard bill on January 17, likely contributed to this optimism; it announced the purchase of the Camp Marfa property which was interpreted by most as the official designation of the Camp as a permanent post, though it would not be designated until 1929.¹²⁸ Despite drought conditions, success in the cattle industry also continued to undergird the healthy economy. Sheep were re-introduced into the area, as well.¹²⁹

Rumors of an impending oil boom re-surfaced in 1927, launching a redevelopment effort in downtown Marfa that lasted into the early 1930s.¹³⁰ If a new, great oil field was to be found in Presidio County, city boosters wanted to make sure that Marfa was at its center; in 1928, they embarked on an impressive array of civic improvements and new construction to attract oil men to make their headquarters in Marfa. At the forefront of these endeavors were the Chamber of Commerce and L. C. Brite. The Chamber and City worked together to pave the blocks around the courthouse, as well as one block east and west of N. Highland Avenue. They also began installing sidewalks throughout the business district.¹³¹ Ultimately, they graded, curbed, and paved twenty-two city blocks. Streetlights were installed along N. Highland Avenue, a city water and sewer system were completed, and a Volunteer Fire Department was established.¹³² The following year, Marfa received its first major grocery store when the national Safeway chain opened on N. Highland Avenue.

Marfa also benefited from advancements in the transportation system in the Big Bend region. In 1929, the roads between Marfa and Presidio, and between Marfa and Fort Davis, were both designated as State Highways and improved.¹³³ The \$75,000 in State and Federal aid granted for the construction of “second class” roads between Marfa and Presidio and to the Jeff Davis County line constituted the largest paving project by a single county at one time.¹³⁴ International Highway 67 from Dallas to Presidio, and onward to the West Coast of Mexico, also received support from booster clubs all over Texas. Finally, although the Santa Fe Railroad announced its intention not to extend through Marfa, construction of the

¹²³ Thompson, Volume II, 265.

¹²⁴ Thompson, Volume II, 282.

¹²⁵ Sanborn Fire Insurance Co., *Marfa, Texas*, 1927, Map 2.

¹²⁶ Thompson, Volume II, 286.

¹²⁷ Thompson, Volume II, 297.

¹²⁸ Thompson, Volume II, 292-293.

¹²⁹ Thompson, Volume II, 298-299, 315.

¹³⁰ Thompson, Volume II, 198.

¹³¹ Thompson, Volume II, 315.

¹³² Thompson, Volume II, 297, 300.

¹³³ Thompson, Volume II, 324-325.

¹³⁴ Thompson, Volume II, 341.

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line to the nearby city of Presidio nevertheless benefitted Marfa's economy considerably.¹³⁵ On November 1, 1930, the line reached Presidio to connect with the Orient line in Mexico, thereby opening the Texas-Mexico gateway.¹³⁶

Mexican Americans in Marfa also engaged in new development projects in this period. The Sociedad Mutualistas (Mutual Aid Society), an organization for the benefit of the city's Hispanic community, completed a new community hall, known as Queen's Hall, on E. San Antonio Street (Site 388). It was dedicated with an inaugural ball on Easter Sunday 1929. Built on the site of the society's old club rooms, the voluminous tile and brick hall was used for meetings, dances, and other gatherings.¹³⁷ The building appears on the 1933 map as a "Mexican Amusement Hall."¹³⁸ It served as a recreation space and dancehall for the Hispanic community as well as a meeting place for a group of men pushing back against segregation in Marfa.¹³⁹

One thing missing was a stylish, modern hotel; the Chamber solved the problem in 1928 by forming a hotel committee to buy a site for a new hotel near the courthouse. The committee bought the Episcopal Church and Rectory at the northwest corner of N. Highland Avenue and W. Texas Street – half a block south of the courthouse – for \$18,000.¹⁴⁰ It would be the site of the famous El Paisano Hotel (Site 3), at 107 N. Highland Avenue. The Chamber's hotel project started to materialize in March 1929 when C.N. Bassett and Associates, of the Gateway Hotel Chain of El Paso offered to finance the \$175,000 hotel with the condition, that Marfa subscribe \$45,000 in stock. The offer seemed feasible to H. L. Hord and other members of the Chamber. After final arrangements were made, work on the hotel began in November 1929; by December, the foundations were ready to be poured.¹⁴¹ By then, however, the stock market had crashed plunging the country into a catastrophic depression.

Though the West Texas economy felt the effects of the October 1929 crash, economic conditions remained surprisingly stable in the Big Bend region for several years, especially in comparison with the rest of the country. An August issue of the *Big Bend Sentinel* even predicted prosperous times ahead, likely based on the construction of the Santa Fe (formerly Orient) Railroad, the success of the recent Highland Fair, current and proposed commercial development, and oil prospects.¹⁴² Perhaps the biggest reason for optimism arrived on December 11, 1929, when Camp Marfa was officially designated as a permanent post under the new name "Fort D.A. Russell."¹⁴³ The acquisition of a permanent military base strengthened Marfa's already sturdy economic base. Unemployment numbers were remarkably low and enlisted men and officers at Fort D. A. Russell - over 700 men in June 1930 –continued to contribute tremendously to civic, economic, and social life.¹⁴⁴

In addition to the Highland Hereford cattle industry and presence of the fort, Marfa remained the regional trading center and profited from nearby mining activity in Shafter, as well as cotton production in Presidio Valley.¹⁴⁵ These combined factors created a business climate that contrasted sharply to that of other small towns following the stock market crash. In fact, Marfa experienced a unique level of prosperity at a time when most of the nation had fallen into despair. Marfa continued with its civic improvement and new construction projects which totaled \$1.5 million in 1929 and 1930, a time when most of the country was reeling from the stock market crash. As part of a larger program of renovations, improvements were underway at the courthouse and jail. Both buildings were sheathed in stucco to protect the brick and

¹³⁵ Thompson, *Volume II*, 324-325.

¹³⁶ Thompson, *Volume II*, 341.

¹³⁷ Thompson, *Volume II*, 332

¹³⁸ Ibid, 1933, Map 3.

¹³⁹ Thompson & Connor, *Images of America*, 54, 97, 99.

¹⁴⁰ Thompson, *Volume II*, 309-310.

¹⁴¹ Thompson, *Volume II*, 328.

¹⁴² Thompson, *Volume II*, 330.

¹⁴³ Thompson, *Volume II*, 323.

¹⁴⁴ Thompson, *Volume II*, 337, 345.

¹⁴⁵ Thompson, *Volume II*, 331.

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had their roofs repaired. At the same time, the hundred-foot wide Highland Avenue had been paved; new sidewalks and streetlights on decorative posts were installed from the courthouse to the railroad tracks.¹⁴⁶ New lighting was also added on each of the four courthouse entrances and at the main approach to the square on Lincoln Street; the round, Art Deco style globe lights and stuccoed piers are still extant and are contributing objects in the district.

In the two years from 1930 to 1931, the architectural character along N. Highland Avenue underwent a major makeover with the replacement of some of its older building stock with new, architect-designed construction. Rancher and civic leader L. C. Brite, who believed that a major oil discovery was eminent, bankrolled several redevelopment initiatives on N. Highland Avenue. He again teamed with L. G. Knipe, who had designed the Mission Revival style First Christian Church (Site 132) to design a new Art Deco style Marfa National Bank (Site 8) and the adjoining Art Deco/Spanish Revival style commercial complex known as the Brite Building (Site 7), both completed in 1931 in the 100 block of N. Highland Avenue. Brite and Knipe collaborated on another important project in 1930: the construction of Peterson Hospital (Site 239). Funded by Brite and designed by Knipe in a restrained Art Deco style, the hospital was built behind the Masonic Lodge near the corner of N. Highland Avenue and E. Texas Street.

At the same time, the city's most notable development project was taking form with the construction of the Hotel El Paisano (Site 3) at the northwest corner of W. Texas Street and N. Highland Avenue. The hotel was designed by Henry Trost, of the El Paso architectural firm, Trost and Trost. It was built by El Paso contractor, R. E. McKee, who had constructed Hilton hotels in Texas and New Mexico.¹⁴⁷ Henry Trost is viewed by many architects and architectural historians as Texas' first nationally significant regional architect. He became widely recognized for integrating common, turn-of-the-century architectural idioms, such as Chicago and Prairie School, with more decorative genres typical of the American Southwest, combining Mission, Spanish, and Pueblo stylistic elements in a design all his own. The El Paisano Hotel, a two-story stucco-clad Spanish Baroque style building designed around a courtyard, is emblematic of Trost's unique Southwest design aesthetic. In addition to guest rooms, the hotel also featured a lobby, lounge, public dining room, ballroom, and coffeeshop.¹⁴⁸

Construction of El Paisano continued into 1930 and culminated with a grand ball and banquet on opening day, May 31, 1930.¹⁴⁹ The gala was attended by a long list of regional notables, some coming as far away as El Paso in a motorcade. Henry Trost's prediction that, "El Paisano will be a hotel that all West Texas will be proud of and that the people of Marfa can point to with pride," had materialized.¹⁵⁰ In addition to being a tourist attraction, the hotel quickly rose as the hub of Marfa's social life and gathering place for organizations from across the Big Bend region. Together, the new Art Deco bank and adjoining Art Deco commercial building and elaborate Spanish Baroque El Paisano Hotel transformed N. Highland Avenue from a typical late-nineteenth/early-twentieth century small Texas town streetscape into an architectural treasure leading to the resplendent Presidio County Courthouse by 1931. A few years later, the Palace Theater added to the streetscape when it was remodeled to its current Art Deco/Southwest Deco style appearance. By that time, Highland Avenue had eclipsed El Paso Street as the main commercial street in the city. It was a hollow victory however, as Marfa began to feel the effects of the depression – and the failure of the oil fields – by the time these most of these buildings were finished.

At the close of the boom in 1931, N. Highland Avenue appeared very much as it does today. Densely developed, the avenue was lined with 1- and 2-part commercial buildings, hotels including the venerable St. George and new El Paisano, auto showrooms and service centers, and government buildings, including a new city hall (destroyed by fire in 1996). Indeed, the original townsite was almost entirely build out to its present appearance and building stock, in the prosperous years between 1919 and 1931, essentially from the close of World War I and the Mexican Revolution, to 1931, after

¹⁴⁶ Thompson, *Volume II*, 331.

¹⁴⁷ Thompson, *Volume II*, 328.

¹⁴⁸ de Teel Patterson Tiller, The El Paisano Hotel. The hotel was listed in the National Register of Historic Places in 1979.

¹⁴⁹ Thompson, *Volume II*, 342.

¹⁵⁰ Thompson, *Volume II*, 328.

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which the full weight of the Great Depression finally descended on Marfa, ending an era of growth and development that would never occur again.

Uncertain Future: The Great Depression and World War II (1932-1945)

Marfa reached its peak and started to wane in February of 1931. By then, rumors of vast oil reserves in the area had been dispelled and the county's economic mainstays had begun to waver; the Shafter mine had closed and signs of drought and distressed prices plagued the cattle industry. At mid-year, Presidio County saw growing unemployment numbers and Marfa received a steady flow of transients.¹⁵¹ Few, if any, new commercial businesses opened between 1932 and 1935; the boom years of the 1920s had given way to bust and the city struggled along with the rest of the country in the Great Depression.

Several events in 1935 helped restore some stability to Marfa's economy. In April, citizens received news that Fort D.A. Russell would be regarrisoned with about 500 soldiers and fifteen officers.¹⁵² A large military presence had always been good for commerce in Marfa. In August, the five-year drought that had laid the local cattle industry low, was officially broken. Marfa slowly started to recover. Construction projects included a 500-seat movie house, the Texas Theater in the building W.H. Colquitt built in 1919 (Site 2C), enlargement of the Palace Theater (Site 60) to accommodate 700 people, and renovations to the Murphy & Walker Building (Site 10).¹⁵³

Marfa's recovery continued into 1936. A New Year's editorial in the *New Era* proclaimed:

“Marfa is already gay with prosperity that has come slowly but surely back again. The rains that came for the range and the cattle fat and sleek, who brought good prices at the Feeder Sale two months ago, and the teeming fort at the south end of town, all go a long way in making Marfa citizens feel this is the very best New Year in many years.”¹⁵⁴

The city's recovery was bolstered by a number of New Deal-era PWA grants and WPA projects in the area, including new construction and improvements at Fort D.A. Russell, roadwork on the Presidio-Redford Farm to Market Road, and the erection of Alamito Creek bridge.¹⁵⁵ The cattle industry had improved, as well, with an increase of 16,000 head in Presidio County since 1930, according to the 1936, the Bureau of Census report.¹⁵⁶

Renovations were made to the Marfa State Bank building, R.S. McCracken Building, Hoffman Building, Toltec Service Station, Jim Tyler's Garage, Safeway Store, and Marfa Hotel.¹⁵⁷ On January 14, 1937, these small gains were diminished by a devastating fire that started in the balcony of the newly renovated Palace Theater destroyed the theater and adjoining City Hall. Both were quickly rebuilt. The new Palace Theater opened on June 16 to a full house with a talent show and speeches by Mayor Coffield.¹⁵⁸ The new City Hall, insured for \$4,000, opened for \$4,000, opened ten days later.¹⁵⁹ In 1939, J. C. Fuller built a new, Spanish Revival style Safeway Store (Site 171) at 124 W. Oak Street; the new grocery store replaced an early house known as the “old Kirby homestead” on the site. New homes built for several ranching families represented a new shift to living only part-time on their ranches.¹⁶⁰

¹⁵¹ Thompson, *Volume II*, 340, 347-348.

¹⁵² Thompson, *Volume II*, 399.

¹⁵³ Thompson, *Volume II*, 403.

¹⁵⁴ Thompson, *Volume II*, 409.

¹⁵⁵ Thompson, *Volume II*, 417, 416, 463, 448.

¹⁵⁶ Thompson, *Volume II*, 413-414.

¹⁵⁷ Thompson, *Volume II*, 424.

¹⁵⁸ Thompson, *Volume II*, 422-423.

¹⁵⁹ Thompson, *Volume II*, 427.

¹⁶⁰ Thompson, *Volume II*, 428.

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Most of the commercial projects, though, consisted of remodeling existing buildings rather than building new ones. Businesses changed ownership; the Crews Hotel replaced the Alta Vista Hotel in the former Murphy & Walker building (Site 10)¹⁶¹ and Carolina Humphris took over the Borunda Café (Site 406) from her aunt in 1938.¹⁶² Finally, the oldest existing business establishment in town, Marfa Manufacturing Company, sold its property at the intersection of U.S. Highway 90 and State Highway 67 and moved across the street.¹⁶³

As the decade of the 1930s ended, military operations increased in and around Marfa as the country began to gear up for war. During World War II, troops and associated civilian personnel from Fort D. A. Russell and the Army Air Field built provided a much-needed boost to the local economy. Civilian support contributed to an increase in Marfa's population which rose to some 5,000 residents in 1945. In October 1940, the draft was instituted, and men began arriving in large numbers at Fort D. A. Russell by the end of the year.¹⁶⁴ In 1941, the Editor-Publisher of *The Big Bend Sentinel* described Marfa's war-effort as lackluster, prompting the Marfa Rotary Club to construct a USO building for troop entertainment and recreation by the following year. An organization called "Marfa Community Service" worked to foster relations with service men, as well.¹⁶⁵

The early 1940s also saw a number of important WPA-funded construction projects. Many revolved around life at Fort D.A. Russell, such as the Post Theatre which opened June 30, 1940.¹⁶⁶ Another was the construction of a school building on the Blackwell School campus for Hispanic students.¹⁶⁷ It was built by the PWA (Public Works Administration) and completed by 1941.¹⁶⁸ A new gymnasium building for Marfa High School was also begun in 1940; it received \$15,189 in WPA funds with the rest of the cost from the Marfa Independent School District and was finished in October of 1941.¹⁶⁹ A handful of private construction projects also started in the early 1940s. In 1941, a new First Baptist Church (Site 44: Figure C-20) was built at 205 N. Austin Street, to replace an older building the congregation had outgrown, a block to the north. Costing nearly \$25,000, the new church could accommodate 300 people, its total membership.¹⁷⁰

On December 7, 1941, the Japanese bombed Pearl Harbor Naval Base and other U.S. military installations in Hawaii, propelling the country into World War II. For the duration of the war, the government placed a moratorium on all non-essential domestic construction to reserve labor and building materials for the war effort; thus, little non-military development occurred in the city of Marfa until after the war.

The social and economic focus of the next several years was the war. In addition to Fort D.A. Russell, Marfa was just a few miles away from the newly constructed Marfa Army Airfield (MAAF). Due to the influx of service personnel and civilian staff, Marfa's population rose more than twenty percent, if the number of ration books issued to families is a measure; they increased from 3,805 books in 1940 to 4,931 in 1942. Not surprisingly, the city experienced a housing shortage, though no known new dwellings appeared in downtown Marfa during the war years.¹⁷¹

¹⁶¹ THC Visionaries in Preservation Application

¹⁶² Thompson, *Volume II*, 435.

¹⁶³ Thompson, *Volume II*, 445.

¹⁶⁴ Thompson, *Volume II*, 441.

¹⁶⁵ Thompson, *Volume II*, 474-475.

¹⁶⁶ Thompson, *Volume II*, 462.

¹⁶⁷ Blackwell School was named for Jesse Blackwell who served as principal of the school from 1922 until he retired in 1947.

¹⁶⁸ Blackwell School National Register nomination (SBR Draft), prepared by Gretel Enck, President, Blackwell School Alliance, March 6, 2019, Texas Historic Sites Atlas, Atlas #2100004751, accessed online January 21, 2021; property listed 12/04/2019.

¹⁶⁹ Thompson, *Volume II*, 466.

¹⁷⁰ Thompson, *Volume II*, 465.

¹⁷¹ Thompson, *Volume II*, 488-489.

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The wartime economy accelerated during these years and both Marfa National Bank and State Bank realized unprecedented growth.¹⁷² The ranching industry both contributed to and benefitted from this period of prosperity. Marfa developed into one of the big shipping centers of the Southwest, with cattle shipped to over thirty states in addition to being a destination for buyers from all of the country.¹⁷³ This period also marked a shift in the importance of sheep and goats in the Highland area. In fact, the Trans-Pecos region was said to be one of the main sheep-raising areas in the entire country at the time. In 1942, the Highland Sheep and Goat Raisers' Association was formed as an affiliate of the old Highland Hereford Association.¹⁷⁴ As a result, in 1943, Harper Rawlings built a Wool and Mohair Warehouse (Site 9) across from the Safeway store on W. Oak Street.¹⁷⁵

Most of the wartime construction in Marfa occurred at Fort D. A. Russell, including the rehabilitation and construction of quarters and a laundry facility, or at the new Marfa Army Airfield, a vast complex with a hospital, barracks, post chapel, theater, mess halls, runways, hangars, and more. The Flying School - as it was called until April 1943 - was activated in August that year and troops arrived shortly thereafter.¹⁷⁶ The following year, a number of improvements and additions took place at Fort D.A. Russell including but not limited to the construction of a new mess hall, remodeling of the gymnasium, creation of a park for military personnel, and improved firing ranges. A USO Building on Highway 90 for Black Airmen was also created that year in a building that had previously been a restaurant.¹⁷⁷

Starting in 1943, Marfa started to witness an uptick in development unrelated to military activity. The old Methodist church, built in 1902, was razed by Dr. J.W. Searls to create space for a new hospital that opened in February of the following year.¹⁷⁸ In addition to a new hospital, 1944 saw the opening of Rawlings Wool and Mohair Warehouse and Park Confectionary.

Postwar Era (1946-1972)

Marfa, like the rest of the country, was exhausted by the war by the time it ended in September 1945, but peace came at a price when the government decided to deactivate Fort D.A. Russell. The fort officially closed on October 23, 1946, and was never again reinstated. The land was sold to private parties in 1949.¹⁷⁹ The German prisoner of war camp on the base closed after the war, as well. Despite local pleas to make the Army Airfield a permanent base, it, too, was deactivated as excessive for the needs of the peacetime Army Air Corps.¹⁸⁰ Military personnel were reassigned elsewhere, to the dismay of the local business community. The glory days of the military were finally over, although Marfa would not feel the economic consequences of their departure for several years.

In fact, Marfa experienced a slight increase in commercial and residential building projects immediately after the war. Most of the work in the downtown district involved renovating or remodeling existing buildings, rather than new construction. In 1946 alone, work was underway at the Eph King Motor Company building (Site 185), at the northwest corner of W. San Antonio and N. Austin Streets, exterior walls at the El Paisano Hotel were painted, the Texas Theatre (Site 2C: Figure C-14) was remodeled, and the Palace Theatre (Site 60) received a new sound system. The Marfa Locker Plant (Site 434), on E. Oak Street was renovated, possibly with its large display windows. In the early postwar era, all types of properties in the historic district were subject to facelifts, additions, and remodeling programs to appear more modern.

¹⁷² Thompson, *Volume II*, 497.

¹⁷³ Thompson, *Volume II*, 521.

¹⁷⁴ Thompson, *Volume II*, 497.

¹⁷⁵ Thompson, *Volume II*, 509.

¹⁷⁶ Thompson, *Volume II*, 494, 505.

¹⁷⁷ Thompson, *Volume II*, 503.

¹⁷⁸ Thompson, *Volume II*, 510.

¹⁷⁹ Shafer, *The Transformation of a West Texas Town*, 36.

¹⁸⁰ Thompson, *Volume II*, 530, 544.

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By 1950, Marfa realized the full effect of the military's departure on both the social scene and the local economy. The removal of personnel from Fort D.A. Russell and MAAF was reflected in Marfa's declining population which had fallen from about 5,000 in 1945, at the end of the war, to only 3,600 following the base closures in 1950.¹⁸¹ The drastic reduction in the city's population was compounded by a seven-year drought between 1950-1957. The prolonged drought dealt a devastating blow to the ranching industry; scores of ranch foreclosures and forced sales drove many long-time ranching families from the Big Bend in the 1950s. Ranching had always been the bulwark of Marfa's economy and its losses were hard-felt, with no indication of reversal in the foreseeable future.¹⁸²

A bright moment came in 1955, with the filming of *Giant*, the movie adaptation of Edna Ferber's novel about how oil changed Texans and their relationship to the land. More than 300 members of the cast and crew descended on the town. Movie legends Elizabeth Taylor, Rock Hudson and James, and lesser-known stars Sal Mineo, Chill Wills, and Jane Withers, all stayed in the El Paisano Hotel, which served as the film's base of operations while shooting on location.¹⁸³ During the filming, many local people, especially Hispanic residents, had roles as extras in the movie.¹⁸⁴ For a brief time, the film boosted Marfa's spirits and its coffers, but it was only a reprieve from the unrelenting drought and flagging economy that persisted throughout the 1950s.

The 1960 census reflected the city's plight; Marfa's population had fallen to 2,799, a reduction by nearly half in just fifteen years since the end of World War II.¹⁸⁵ By 1960, many of the families who lived in the area during the boom years of the early twentieth century had packed up and moved elsewhere. Likewise, some business owners closed their doors, boarded up their windows, and vacated their buildings. Though Marfa's population seemed to stabilize with only a slight decline from 1960 to 1970, when the census showed 2,647 residents, the downward trend threatened to continue into the twenty-first century.¹⁸⁶

Marfa might have gone the way of Marathon, Terlingua, and other virtual "ghost towns" in the Big Bend region but its economy was buoyed by its position as Presidio County seat and its increasing role as a gateway city to regional tourist attractions in the 1960s and 1970s. The support city leaders had given for improved transportation in the area in the 1920s and 1930s paid off when those highways later passed through or converged in Marfa; they linked the city to Alpine and Fort Davis, and state and national parks including Big Bend National Park, Fort Davis National Historic Site, Balmorhea State Park, the McDonald Observatory and other regional points of interest.¹⁸⁷ Marfa's location was vital to the local tourist industry as one of only a few towns in the vast, three-county area where automobile travelers could get gas, refreshments, and rest before driving on to their destinations. Its importance as a tourist stop is reflected in the number of gas stations and convenience stores that have cropped up along San Antonio Street/U.S. Highway 90/State Highway 67 since the 1970s.

Among other tourist attractions are the Marfa Lights, a mysterious nighttime phenomenon in which colored globules or "lights" appear just above the horizon where they bounce along the rim, change colors and shapes, merge and pull apart randomly, with no known purpose or source. Marfa's location on the high desert plateau offers clean air and good light, which makes it ideal as a movie location. In addition to *Giant*, released in 1956, Marfa was the backdrop for other

¹⁸¹ Shafer, *The Transformation of a West Texas Town*, 39.

¹⁸² Shafer, *The Transformation of a West Texas Town*, 38, 71.

¹⁸³ Tiller, "The El Paisano Hotel"

¹⁸⁴ Hector Galan, "Children of Giant," Voces on PBS, premiere April 17, 2015, aired on KUT, Austin: December 19, 2020.

¹⁸⁵ Lee Bennett, "Marfa, TX," Handbook of Texas Online, accessed May 02, 2021,

<https://www.tshaonline.org/handbook/entries/marfa-tx>. Published by the Texas State Historical Association.

¹⁸⁶ The 2010 census reported Marfa's population had fallen to 1,981. Lee Bennett, "Marfa, TX," Handbook of Texas Online, accessed May 02, 2021, <https://www.tshaonline.org/handbook/entries/marfa-tx>. Published by the Texas State Historical Association.

¹⁸⁷ The completion of U.S. Highway 90 through Marfa in the postwar years made it easier for visitors to get to these sites and many passed through Marfa on their way.

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Hollywood films including *The Andromeda Strain* (1971), *There Will Be Blood* (2007), and *No Country for Old Men* (2007). While films generate some revenues, Marfa's economy is now sustained by the tremendous growth in arts tourism, a phenomenon begun by Donald Judd in the 1970s and increasing in importance today (See "Donald Judd in Marfa Texas: 1973-1994," later in this section).

Today, the Central Marfa Historic District retains its original townsite layout and early streetscape patterns from its grid-like plat and commercial development along the railroad line and N. Highland Avenue to a high degree. The district also retains much of its late-nineteenth and early-twentieth century architectural fabric, including domestic, commercial, civic, and religious properties, but it also reflects planned redevelopment initiatives along N. Highland Avenue and civic improvements throughout the central core from the 1920s and 1930s. The district conveys a strong sense of its origins on the railroad and its role as a county seat, and its subsequent planned development and redevelopment through the historic period; it is therefore nominated to the National Register under Criterion A in the area of Community Planning and Development.

Historic Resources Associated with Marfa's Hispanic Community

In addition to Community Planning and Development, the Central Marfa Historic District is significant under Criterion A, in the area of Ethnic Heritage: Hispanic. People of Mexican descent made substantial and distinctive contributions to the growth and development of Marfa. Their building traditions are especially evident on the south side of the railroad tracks, which, as in many Texas border towns from the late-19th through the mid-20th century, divided Marfa into separate Anglo and Mexican sections. Prevailing attitudes of racial intolerance and mistrust resulted in the *de facto* segregation of Hispanic residents to one side of the tracks – most often the less desirable, flood-prone side – by locating public schools for Hispanic children in that part of town. City leaders, including school board members, likely thought that Hispanic residents would be drawn to the school and build their homes, shops, churches, and community centers in the surrounding blocks. This tactic proved to be the case in Marfa.

In fact, people of Mexican descent were among Marfa's earliest residents. The oldest extant building in the historic district, and likely the entire city, is the Humphris-Humphreys House (Site 188, Photo 30) built in 1883 by *adobero* Saturnino Naborette for John "Don Juan" Humphris, an early settler and merchant in Marfa. Though the house at 108 W. San Antonio Street was built for an Anglo family, its adobe construction and stucco cladding stem from Mexican vernacular building traditions of the Southwest borderlands, a region that includes El Paso and far-West Texas, New Mexico, and Arizona. According to local historian Cecilia Thompson, Naborette "laid most of the adobes for the new town of Marfa and was employed as a builder until 1909," two years before his death.¹⁸⁸ Thus, Naborette made significant contributions to the adobe culture that characterizes much of Marfa's central historic district.

Early white residents, like Humphris, built homes on San Antonio Street and elsewhere south of the tracks, but over time, they tended to settle on the north side of town. Though no specific reason has been found, the city's Hispanic population became concentrated on the south side of town, south of the railroad tracks and adjacent El Paso Street. This may have been due to the location of the city's segregated Mexican school on the south side of Marfa.¹⁸⁹ When the city's first school was established in 1885, it lay on the south side of town and served all of Marfa's children, white and Mexican alike. Like many South and West Texas towns of the late 19th and early 20th century, the city's *de facto* segregation policy called for separate schools for Hispanic children. The unwritten policy in Marfa was solidified in 1892, when a new two-story brick school was built for white students. Hispanic students remained in the original adobe school on Galveston Street. The

¹⁸⁸ Thompson, Vol. II: 89.

¹⁸⁹ Marfa's first public school was an adobe building on Galveston Street; built in 1885, it lay on the south side of town and served both white and Mexican students. That changed, however, when a new two-story brick building was built for white children on the north side of town in 1892; Hispanic students remained in the original building on S. Galveston Street. From that time forward, Marfa schools remained segregated until integration in 1965.

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location of subsequent Mexican schools on the south side may have encouraged Hispanic families to live near their children's school.¹⁹⁰

Another factor in the identification of the city's south side as the Hispanic section of Marfa may have been the location of "Mexican" churches on the south side. Like the first school, Marfa's first church (Site 199: Photo 55), was also located on the city's south side, at ~114 W. Dallas Street. Known as Union Church, it was built in 1886 with labor and supplies donated by residents of all denominations who shared the building until they had the means to erect their own churches. Within a few years, most white congregants built separate churches on the north side of Marfa, leaving Union Church to Hispanic residents. By the turn of the century, the church became known as San Pablo Church. In the 1920s, it was identified on Sanborn Fire Insurance maps as the "Mexican Methodist Church."¹⁹¹ Another so-called Mexican Church was the original part of present St. Mary's Catholic Church (Site 47A: Photo 54) built by 1889 at 211 W. San Antonio Street, also on the city's south side. As the town's principal *adobero*, Saturnino Naborette may have laid the adobe brick used in the construction of both churches. The presence of three of the Hispanic community's most important institutions on the south side of town in the 1880s, solidified the area as the "Mexican" side of Marfa, a distinction that lasted through the first half of the twentieth century.

From that time forward, separate commercial, religious, social and educational buildings were built on the town's south side to serve the Hispanic population. Mexican Americans were among the city's first business owners with grocery and dry goods stores and restaurants built on the south side. Among the earliest was a restaurant opened by Tula Borunda Gutierrez in 1887. It was the forerunner of Marfa's venerable Borunda Café – at the corner of S. Dean and E. El Paso Streets (Site 268). Like most other buildings on the south side, it was built of adobe and, like others, was attached to similar adobe cribs, one- or two-room dwelling units or commercial stores. Other late-nineteenth/early twentieth examples of attached units on the city's south side include the crib rows at 109 S. Dean Street (Site 393A) and at 205 E. San Antonio Street (Site 407, Photo 26, east of the former Borunda Café).

In 1910, Tula Borunda's niece, Carolina Borunda, moved the restaurant one block further south to 203 E. San Antonio Street, at the corner of S. Dean Street (Site 406: Photo 26), and renamed it the Borunda Café.¹⁹² It was widely regarded as the oldest Tex-Mex restaurant in Texas. It remained a family owned and operated restaurant until at least 1985. The family lived in the house next to the restaurant (Site 407). A wagon yard and corrals lay at the rear of the building, forming a courtyard. Cipriano Borunda acquired all of the land in Block 23, but later traded part of it to merchant Rumaldo Segura for a small farm outside the city.¹⁹³ Rumaldo Segura was another early Hispanic merchant in the area. He came to Marfa in 1896 to work for the Southern Pacific Railroad. After nine years, he established a mercantile business with his sons, known as R. Seguro and Sons.¹⁹⁴ The exact location of his business is not known but it was likely on E. El Paso Street.

The outbreak of the Mexican Revolution in 1910 brought an influx of Mexican refugees to Presidio County, with many of them settling in south Marfa. Among them was Urbano Mendias, a merchant, who fled from the rebel forces who threatened his business to Presidio County in 1911, shortly after the violence started. In 1914, he built an adobe general merchandise store faced with brick and decorated with corbeled brick along the cornice; it is an example of an architectural design known in the Southwest as the Territorial style. He named the store Almacen Mendias (Site 305, Photo 27); it remains extant at 218-222 S. Dean Street, at the intersection with E. Dallas Street. Several years later, in 1919, Mendias built a Spanish-language theater, Teatro de Libertad (Site 304, Photo 64), next door at 214 S. Dean. It is

¹⁹⁰ In 1909, a new Mexican School, Blackwell School, was built several blocks south of the original adobe building. Its location both reflected the by then prevailing pattern of Hispanic segregation on the south side of Marfa, and ensured that subsequent Hispanic growth and development would remain on the south side, until school integration in 1965.

¹⁹¹ Sanborn Fire Insurance Co., Marfa, Texas, 1927, Map 3; 1933, Map 3; Thompson, Vol. II: 225-226..

¹⁹² Ibid., 71.

¹⁹³ Thompson, Vol. I: 317.

¹⁹⁴ Thompson, Vol. I: 333.

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built of tile and adobe and features the same kind of brick veneer and corbeling as the store. Live performances, and later, Spanish language movies played at Teatro de Libertad.¹⁹⁵ About 1926, a Hispanic social club was established half a block to the north at the intersection of E. San Antonio and S. Dean Streets in this period. In 1930, Queen's Hall, a Mexican dancehall and community center was erected on the site; it has been remodeled and renamed "Ballroom Marfa" (Site 388). In the 1910s and 1920s, the area including S. Dean and E. San Antonio Streets was a lively place with restaurants, theaters, dry goods and general mercantile stores and a dancehall.

Meanwhile, the Catholic Church acquired all of Block 29 – bounded by W. San Antonio Street on the north, W. Dallas Street on the south, S. Austin Street on the east and S. Abbott Street on the west (Map X7: Southwest Section). As the Mexican Revolution continued, the church built several auxiliary buildings to serve the Hispanic Catholic population of Marfa. In 1913, a Catholic Parochial School (Site 49) – identified incorrectly on later Sanborn maps as the "Mexican Public School" – south of the church at approximately 210 S. Austin Street. About 1915, the church built a pyramidal-roofed rectory (Site 511) at the corner of W. San Antonio and S. Abbott Streets, in the same block. Sometime in this period, Guadalupe Hall (razed) was built west of the school and south of the rectory.¹⁹⁶ These construction campaigns may have been a response to the many Catholic refugees who moved to Marfa from Mexico during the conflagration. These buildings reinforced the south side's association with the Hispanic community.¹⁹⁷

In the same period, many small one- and two-room attached adobe dwellings were built throughout Hispanic south Marfa. Those in the district include Sites 370, 371 (Photo 40), 372, 373 (Photo 42) and 374 (Photo 41), 375, and 376; the conjoined dwellings line the south side of E. Dallas Street between S. Dean and S. Russell Street, across from the former Corder lumberyard. Sites 373-375 were built as side-gabled two-room dwellings (Photo 80), each with two doors and two windows on the primary facades; some have now been altered by the enclosure of a door or window. Site 372 is an adobe ruin, but Site 371 is a long, flat-roofed adobe dwelling with six one-room units attached to one another on their side walls (Photo 40). Identified as "tenements" on Sanborn Fire Insurance maps, these small dwellings likely housed laborers or other low-income workers and their families.

As the twentieth century continued through the 1920s, 1930s and 1940s, Hispanic residents built Craftsman bungalows like the one at 101 E. Dallas Street (Site 405A) and Minimal Ranch Style houses like the one next door at 105 E. Dallas (Site 404A: Photo 49) in the area, filling in the blocks between the entertainment venues and mercantile stores on the east, and the Catholic Church complex on the west. Many of the adobe buildings are significant both for architecture and for their historic associations with Marfa's late nineteenth and early twentieth century Hispanic community on the south side of town.

A demographic shift took place in the second half of the twentieth century that illustrates the ascendancy of Marfa's Hispanic community. Figures as of 2019, show that of Marfa's current population of 1,882 permanent residents, 73.1 percent identify as Hispanic, while 27.1 percent are White, non-Hispanic; Marfa has one Asian and no Black residents.¹⁹⁸ Today, Marfa is largely comprised of Hispanic residents who live and work throughout the city and the historic district. Their contributions to the historic fabric of the city are evident across the city, but particularly on the south side which was the traditionally "Mexican" side of town through most of the historic period ending in 1972. For these reasons, and the fact that nearly half of the resources in the Central Marfa Historic District are associated with the city's Hispanic population that the district is nominated under Criterion A for significance in the area of Ethnic Heritage.

¹⁹⁵ Thompson, Vol. II: 81, 83.

¹⁹⁶ Sanborn Fire Insurance Company, Marfa, Texas Map 5, 1927 and 1933.

¹⁹⁷ Much later, another church building, thought to be a parsonage or possibly an office (Site 48) was built next to the church along S. Austin Street. It looks similar to the popular Ranch Style houses of the postwar era and was probably built c.1950,

¹⁹⁸ "Races in Marfa, Texas," <http://www.city-data.com/races/races-Marfa-Texas.html>

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Architectural Significance

The Central Marfa Historic District is also nominated under Criterion C in the area of Architecture at the local level of significance, both for several noteworthy, architect-designed civic and commercial buildings, and for an abundance of largely intact adobe resources built in the traditional idiom of the American Southwest. Almost from its inception, Marfa distinguished itself in the Big Bend region for its elaborate, highly decorative public architecture: the Second Empire style Presidio County courthouse, built in 1886, and the Gothic Revival style county jail, completed a year earlier in 1885. Their size and level of detail may have been intended to cement Marfa's selection as the seat of government over several rivals for the newly-formed Presidio County. Though James H. Britton was awarded the contract for the courthouse and has been credited with its design, Alfred Giles was likely the architect with Britton as the builder; the two had previously collaborated on the similarly styled El Paso County courthouse (razed) with Giles as the architect of record and Britton as the contractor. Giles became known in Texas for his courthouse designs and seven of his eleven courthouses are still extant. Britton, on the other hand, is virtually unknown beyond his work with Giles in Marfa and El Paso. Giles may have given Britton permission to re-use and/or revise his drawings for the El Paso project in Marfa. At the same time, the Presidio County commissioners court offered Giles a contract to design the jail. It is not known if Britton served as builder for the project, but the two men were working on adjoining sites in Marfa at the same time.

However, the courthouse and jail were anomalies; Marfa grew and developed much as other Southwestern towns of the late nineteenth and early twentieth centuries with adobe and brick dry goods and general mercantile stores, and adobe or frame dwellings and outbuildings, with adobe churches scattered among them. This type of construction characterized Marfa until the mid- to late-1920s, when city business and civic leaders launched a program to beautify and improve the county seat and thereby attract new investors, developers, and businesses to the region. Among their first projects was the construction of the El Paisano Hotel at the intersection of Highland Avenue and Texas Street, just a block south of the courthouse. The boosters hired the region's most prestigious architectural firm, El Paso-based Trost and Trost, formed by brothers Henry and Gustave Trost. The Paisano Hotel design is attributed to Henry Trost, one of Texas' first nationally recognized architects for his distinctive use of regional stylistic elements in his commissions. By 1928, when he began designing the Paisano Hotel, he had completed several other Period Revival style hotels in West Texas and New Mexico; among them are the Pueblo Revival style El Capitan Hotel in Van Horn, and the Mission Revival-influenced Gage Hotel in Marathon, Texas, both of which are still extant. At 35,000 square feet, the Paisano was the largest and most elaborate of Trost's Texas hotels and is considered by many scholars to be one of his finest compositions. The Paisano's style is described as "Spanish Baroque" in the National Register listing for the hotel, largely for its ornate, two-story frontispiece doorway on the east façade on Highland Avenue, ball finials and heavily pedimented window detailing and cast cartouche work. But the hotel also features other Mission, Spanish, and Pueblo Revival style elements including a round-arched arcade open to a central courtyard, stucco cladding, and interior corbeled vigas decorated with Native American motifs associated with the Pueblo people of northern Arizona and New Mexico. When completed in 1930, the Paisano was an instant success and the city's principal venue for civic and cultural events and ceremonies.

At the same time, rancher and businessman L. C. Brite hired regional architect, L. G. Knipe to design several other new projects in Marfa. Brite believed that oil would soon be discovered in the Big Bend, bringing tycoons and their associated entourages to the region; he wanted to redevelop downtown Marfa with more modern and stylish buildings so the city would be chosen as their regional headquarters. Among Knipe's commissions between 1926 and 1931 were a new Marfa National Bank and the adjacent \$1.5 million dollar Brite commercial building on Highland Avenue (1931), and the city's first hospital, Peterson Clinic, on E. Texas Street, just east of Highland Avenue (1930). All three buildings bear Art Deco design elements including geometric structural features and tile work, but they also borrowed from the Spanish Revival stylistic palette with wrought iron balconies and stucco cladding. Knipe also designed and built the First Christian Church (1926) next to the courthouse; the church displays Spanish and Mission Revival stylistic elements with a round-arched terrace and stucco sheathing; its Mission Revival parapets, however, have been removed. Together with the Paisano Hotel, these then-popular Period Revival style buildings modernized and changed the character of Marfa's downtown core; unfortunately, oil was not discovered, and the Great Depression stalled further redevelopment in the city.

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Perhaps more than its “high style” buildings, the district’s architectural significance lies in its concentration of good, largely intact vernacular adobe buildings which account for the majority of its contributing resources. Some are defined in the inventory as Southwest vernacular, a term applied to properties without recognized stylistic features but that nevertheless embody the characteristics of both urban and rural construction in the American Southwest – mainly far-West Texas, New Mexico, and southern Arizona. – from the era of Spanish settlement to the early twentieth century. Typically, they are one-story, rectangular buildings with adobe walls, stucco sheathing, few windows, and little or no decorative detail. They may have flat, side-gabled, or hipped roofs depending on their sub-region and precipitation; examples in northern New Mexico and southern Colorado commonly have gabled roofs to shed snow, while those in Arizona and the El Paso Valley tend to have flat roofs, some with brick corbeling along the roofline. Later examples dating to Anglo settlement may have hipped roofs. All three roof forms are found in Marfa; adobe commercial buildings and dwellings tend to feature gabled or flat roofs, while hipped roofs are often found on popular plan houses of the 1900s and 1910s, garages and outbuildings. Unlike their counterparts in the El Paso Valley, New Mexico and Arizona, few, if any, of the district’s buildings display extended *vigas* (roof supports), clay tile *canales* (drains), or *manitas* (wood or stone “hands” built into exterior walls for hanging items).

Marfa may have the largest concentration of these adobe vernacular buildings of any city in Texas, except the older and much larger city of El Paso at the westernmost tip of the state. The Southwest vernacular idiom in the district is found on single-family dwellings, multi-unit “crib” rows or attached one-room apartments, commercial buildings, especially along El Paso Street, churches, and social halls. Though good examples are scattered throughout the district, they are more prevalent on the south side, the historically segregated “Mexican” part of Marfa. Though the type is closely associated with Hispanic settlement, it should be noted that many adobe houses are not classified as Southwest vernacular because they display decorative features of a specific architectural style; examples include Folk Victorian style gingerbread and turned porch posts, Craftsman style tapered posts on piers and exposed rafters, and even a Queen Anne style wraparound porches with Doric columns and conical capped turrets. In fact, the oldest dwelling in Marfa and the district is the 1883 Humphris House, which now serves as the Marfa and Presidio County Museum at 108 E. San Antonio Street. It was built on the site by Saturnino Naborette, a master *adobero* from Presidio, Texas, on the Mexican border. Naborette dug and mixed soil on the house lot with straw and firmed the mixture into wooden molds to dry, then laid the dried bricks for the walls, using a mixture of sand and clay slurry for mortar. Most of the adobe buildings in Marfa probably followed this method.

Among the more distinctive adobe buildings in the district are the attached one-room cribs that share party walls with the neighboring unit and form a linear path along the street, sometimes wrapping the corner to form another row or a courtyard for a shared interior work or social space. Among the best examples of the courtyard variety is the complex around the former Borunda Café (203 E. San Antonio Street) at the corner of E. San Antonio Street and S. Dean Street. The restaurant lies at the intersection and has a small, attached dwelling unit to the east and a line of what appears to have once been one- or two-room attached dwelling units that together form an unbroken “wall” behind the café, along the 100 block of S. Dean Street. A second row of rooms (205 E. San Antonio Street) to the east of the café, forms an L-shaped “wall” along E. San Antonio Street and wraps around to the rear, forming a shared open yard between the two complexes. two rows of the shared rear yard behind it and the café.

Finally, the district contains several adobe buildings with “Territorial” elements, which describe adobe buildings with brick corbeling along the roofline; the term “Territorial” indicates that the style dates to the period in which New Mexico and Arizona were territories, i.e., before statehood, which was when they were popular, especially in Santa Fe, New Mexico, El Paso, and Tucson, Arizona. Outstanding examples of the Territorial style are the Mendias Store (218-222 S. Dean Street) built by Mexican immigrant Urbano Mendias in 1914, and Teatro de Libertad, a social hall for the Hispanic community which was also built by Mendias next door at 214 S. Dean Street, in 1919. The store is of adobe construction with brick east and south facades and decorative brick details; the social hall is composed of hollow tile and adobe and has

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a brick east façade. They are among the best preserved and most distinctive buildings associated with the Hispanic community in South Marfa.

For its distinctive architect-designed and vernacular adobe resources, the Central Marfa Historic District meets Criterion C, in the area of Architecture, at the local level of significance.

Donald Judd Significance in Marfa Texas: 1973-1994

The eleven buildings in the district associated with Donald Judd are significant at the national level under Criterion B in the area of Art, for their association with internationally renowned artist Donald Judd, who lived and worked in Marfa from 1973 until his death in 1994. The district meets Criterion Consideration G in recognition of Judd's exceptional contributions to art and architecture during that period of his productive life in Marfa. Donald Judd (1928-1994) is a landmark figure in the history of postwar American art¹⁹⁹ (Figure D-1). The subject of thousands of national and international exhibitions, his impact can be seen in the work of subsequent artists as well as thousands of articles, essays and books that have been published on his life and work. Best known for his accomplishments as an artist, Judd's influence on architecture, art criticism, and furniture design also contribute to his significance. Before coming to Marfa, Judd had adapted a large 19th-century loft building in New York City (101 Spring Street, Figure D-8) for use as a living and working space, as well as an intentional context for specific art installations. In Marfa, he was able to vastly expand that practice, acquiring and adapting sites and buildings, both downtown and at the nearby former U.S. army base Fort D.A. Russell, which could accommodate his own and his peers' artworks, and the variety of his artistic and design activities, including creating artworks, architectural and furniture design, and writing about art. He created two foundations dedicated to the permanent and public preservation of these sites, buildings and the art installations intended specifically for them, which undergird the subsequent evolution of Marfa into an international center for modern art.

Judd's legacy, stewarded today by the Chinati and Judd Foundations, is experienced through direct access to the homes, studios, and exhibition spaces that he established in Marfa. The continued and growing public interest in these spaces testify to the importance of Judd's work and vision, so much so that Marfa is in many ways synonymous with the name Judd. His properties in Marfa merit national significance under Criterion B based on comparative analysis with other properties associated with his productive life, including 101 Spring Street, in New York. Because more than one property may be eligible under the same criteria, and Donald Judd's works in Marfa represent a distinctive final period in the artist's illustrious career, his properties in the historic district are nominated under Criterion B, in the area of Art, at the national level of significance.

Donald Judd: Early Life (1928-1971)

Donald Clarence Judd was born on June 3, 1928, in Excelsior Springs, Missouri, to Effie Cowser and Roy Clarence Judd, both employees of the Western Union Telegraph Company. The family moved frequently and during Judd's childhood and teenage years they lived at various times in Kansas City, Missouri; Des Moines, Iowa; Dallas, Texas; Philadelphia, Pennsylvania; and Westwood, New Jersey.²⁰⁰ One constant among the moves were summers Judd spent on his grandparents' farm in Missouri, where he developed a close bond with his maternal grandmother, Oona Stapleton. From Oona he gained a life-long appreciation of place, a love for small towns, and a commitment to independent thought and action.

Upon graduating high school in Westwood, Jersey in spring 1946, Judd enlisted in the United States Army. Traveling by bus from boot camp in Ft. McClellan, Alabama and San Francisco, California, he saw the American Southwest for the

¹⁹⁹ Museum of Modern Art, New York. "Donald Judd." MoMA. Accessed April 3, 2021. <https://www.moma.org/artists/2948>.

²⁰⁰ Biographical information and exhibition history throughout comes from research conducted by Judd Foundation's Archives Department and Donald Judd Catalogue Raisonné Project in Marfa, Texas.

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first time. During the trip, he wrote his mother a telegram: "DEAR MOM VAN HORN TEXAS. 1260 POPULATION. NICE TOWN BEAUTIFUL COUNTRY MOUNTAINS – LOVE DON 1946."²⁰¹ This was Judd's first trip in proximity to Marfa, Texas located about seventy miles from Van Horn.

Through 1947, Judd was stationed in Korea and assigned to the Army's Corps of Engineers. His responsibilities included supervising the construction of prefabricated buildings, an experience that likely contributed to his interest in art and architecture. Many years later, in essay titled "Art and Architecture," Judd wrote: "While I was in the army in 1947...my assignment to myself was to decide between being an architect or an artist, which to me was being a painter. Art was the most likely in the balance..."²⁰² After receiving an honorable discharge in November 1947, Judd returned to Westwood, New Jersey and soon enrolled in the College of William and Mary in Williamsburg, Virginia.

After two semesters, Judd left Williamsburg to enroll in art classes at the Art Students League in New York and to pursue an undergraduate degree in philosophy at Columbia University. At the Art Students League, he developed a body of work in gouache, watercolor, and lithography. One of his lithographs, *The League Stairwell* (1951), received first prize in the *Washington Square Outdoor Exhibition* in New York (September 18-October 12, 1952) (Figure D-2). A month later, he received the American Artists Professional League Award for work exhibited at the Twenty-Second Annual New Jersey State Exhibition at the Montclair Art Museum (November 2-30, 1952).

In 1953, Judd graduated *cum laude* from Columbia University with a degree in philosophy. Shortly thereafter he took a job at Christodora House, a settlement house in the East Village which offered food, shelter, health services, and educational opportunities to low-income and immigrant residents. Judd later recollected, "I think it was \$100 a month. Living on \$100 a month was out of this world."²⁰³

Between 1954 and 1957, as Judd began to exhibit more regularly, his paintings began to receive critical attention. In a review in the *New York Herald Tribune*, he is singled out as: "A shining star...sure instinct whose heart and mind work together – composition and originality indicate the makings of a first-rate painter."²⁰⁴ At a group show at the Camino Gallery in 1957, Judd's work was exhibited alongside well-respected and up-and-coming artists including, Milton Resnick, Ad Reinhardt, Hans Hofmann, Franz Kline, Alan Kaprow, Willem de Kooning, George Segal, and Ellsworth Kelly.

While his art was beginning to gain more attention, Judd was also continuing his study of art history. From 1957 to 1961, he re-enrolled at Columbia where he undertook the course requirements for a Master of Arts degree in art. Judd studied with two of the most influential art historians of the era, Meyer Schapiro and Rudolf Wittkower.²⁰⁵

Early Work

In his first solo exhibition at the Panoramas Gallery in 1957, Judd exhibited colorful, irregular shaped paintings that characterized his style at the time. As art historian Erica Cooke has written, these paintings had a "level gray background featuring floating horizontal bands and/or solid shapes in subdued yet descriptive palette of pale yellow, green, ocher, black, brown, and white."²⁰⁶ In the 1990s, Judd hung many of these paintings in the Cobb House (Site 173A) in Marfa,

²⁰¹ Judd Foundation. "Local History: 1946 Western Union Telegram." Accessed April 3, 2021.
<https://juddfoundation.org/research/local-history/local-history-1946-western-union-telegram/>.

²⁰² *DJW*, 491.

²⁰³ *DJI*, 225.

²⁰⁴ Review of *Don Judd* at the Panoramas Gallery, New York (June 24-July 6, 1957) in *New York Herald Tribune*, June 30, 1957.

²⁰⁵ Donald Judd's Columbia Transcript, Donald Judd Papers, Judd Foundation Archives, Marfa, Texas.

²⁰⁶ Erica Cooke, "The Student of Painting," in *Judd* ed. Ann Temkin (New York: The Museum of Modern Art/D.A.P., 2020), 60.

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where they remain on permanent view (Figure D-3). Judd's exhibition at Panoramas Gallery was well reviewed, receiving attention from *Arts*, the *New York Herald Tribune*, and *ArtNews*.²⁰⁷

In 1959, the preeminent art critic and editor, Hilton Kramer, hired Judd to work as a critic for *Arts Magazine*. For the next six years, Judd contributed reviews of contemporary art exhibitions, writing on the work of more than 500 artists in forty-three issues. His work as an art critic provided him with an unparalleled opportunity to see and consider developments in contemporary art at the time. These encounters undoubtedly had an effect on his own work. In fact, his paintings from 1959 and 1960 mark a major shift in his style. On the paintings of this period, art critic Roberta Smith has written:

[They] had a greater physical presence than before. They also eliminate the suggestion of infinite space evident in the flat backgrounds of the earlier paintings. Space is complicated but shallow, and the canvas is filled with strong, intersecting shapes, additionally unified by the surface roughness. These are significant developments.

Additionally, in works such as *untitled*, c.1960 (Figure D-4), we see a reduction in the number of elements in the paintings and their increase in clarity, with an emphasis on a single, physical surface, and a preference for an "all-over" quality. This same work was included in *Judd*, the 2020 retrospective of the Museum of Modern Art, New York. As Ann Temkin, Chief Curator of Painting and Sculpture at MoMA, wrote in her essay "The Originality of Donald Judd," Judd's "desire to make an 'allover' work...was a direct development from what he saw as the most advanced recent painting" and that "Judd willingly acknowledged the precedent of postwar artists such as [Jackson] Pollock, Barnett Newman, Mark Rothko, and Clyfford Still."²⁰⁸ (Judd hung paintings from this period in the Whyte Building (Site 174B: Photos 21-23) and the first floor of his Architecture Studio (Site 8: Photos 6-10).

In 1961, drawing on developments in his recent paintings, Judd entered a period of significant transition. His new works, exemplified by *untitled*, 1961, were hung on the wall but introduced aspects associated with both painting and sculpture (Figure D-5). Simultaneously, Judd began to experiment with a range of new spatial concepts: "from flat surfaces with only paint to textured surfaces with incisions and then to explicitly three-dimensional surfaces with the inclusion of objects."²⁰⁹ The advances he made in these works made his next, epochally defining steps possible. In a simple act that would nonetheless influence subsequent generations of artists, Judd determined that *untitled*, 1962, a three-dimensional, painted object, should be placed directly on the floor, disregarding the convention that sculptures deserve, or even require, pedestals to separate them from their surroundings. Consisting of painted wood and an iron pipe purchased at a hardware store, *untitled*, 1962 did not resemble contemporary sculpture. (Figure D-6). Additionally, the work had neither representational nor figurative resemblance, relying exclusively on its structure and materials for a sense of wholeness. Speaking of this piece in 1971, Judd noted that at first he "didn't quite know what to make" of it, but that it, "suddenly seemed to have an enormous number of possibilities. It looked at that point and from then on that I could do anything. Anyway, I certainly didn't think that I was making sculpture."²¹⁰ What did he mean that "he could do anything" and that he wasn't "making sculpture"? To understand this, it is helpful to reflect briefly on the Minimalist style as a marker of major shifts happening in American art in the early 1960s.

Judd's work is most closely associated with Minimalism, which emerged in the late 1950s. Minimalism was not a cohesive movement of artists working towards codified aesthetic goals, but instead is best characterized by works which are "totally objective, unexpressive, and non-referential."²¹¹ A major figure in Minimalism and relevant contemporary for

²⁰⁷ Reviews: V[ernon] Y[oung], "In the Galleries," *Arts*, vol. XXXI (June 1957); C.B., *New York Herald Tribune*, June 30, 1957; E[dith] B[urkhardt], "Reviews and Previews," *ArtNews*, vol. LVI (summer 1957).

²⁰⁸ Ann Temkin, "The Originality of Donald Judd" in *Judd* ed. Ann Temkin (New York: The Museum of Modern Art/D.A.P., 2020), 12.

²⁰⁹ Erica Cooke, "The Student of Painting," 64.

²¹⁰ *DJI*, 345.

²¹¹ Britannica, T. Editors of Encyclopedia. "Minimalism." *Encyclopedia Britannica*, March 12, 2020. <https://www.britannica.com/art/Minimalism>.

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Judd's innovations was Frank Stella, whose paintings of the mid to late 50s, simply looked like themselves in that they didn't represent much but their own making. The visual emphasis of a work by Stella was its color, the unfussy application of its paint, and the shape of the canvas. Similarly, Judd described the key elements of his work as "material, space, and color."²¹² "When I was making the paintings and the first three-dimensional works," he wrote, "I knew how far I had to go and how new the work had to be to be my own." As Erica Cooke has noted, for Judd:

the termination of painting in his practice did not signify the birth of sculpture; he did not merely replace one medium with another. Instead, Judd innovated works...that were categorically ambiguous, spatially assertive, and quick to garner him critical recognition when he made his entrance into the public sphere as part of the 1963 group exhibition *New Work: Part I* at the Green Gallery.²¹³

Judd's exhibitions at Green Gallery in New York in 1963 and 1964 were the first public presentations of his new work in three dimensions. As described by *The New York Times*, "Green Gallery was one of the most important showcases of avant-garde art during the American art explosion of the early 1960's."²¹⁴ In group exhibitions at Green Gallery, Judd's work was exhibited alongside a retinue of artists that became some of the most distinguished figures of American art, including, Dan Flavin, Yayoi Kusama, Claes Oldenburg, and Robert Morris. Moreover, these exhibitions provided Judd with a level of recognition that he had yet to experience. Reviewing Judd's first solo show at Green Gallery, critic Sidney Tillim wrote that Judd's work was, "The most sensible, most rigorous item in the show...The work's claim on space is real."²¹⁵ Critic Michael Fried, called the exhibition, "an assured, intelligent show...one of the best on view in New York this month."²¹⁶

Over the next five years, from 1963 to 1968, Judd made major advancements in the production of his artwork, exploring new materials and new methods of fabrication (see *untitled*, 1968) (Figure D-7). He began to work in an increasing variety of commercial metals, including galvanized iron, stainless steel, copper, brass, and aluminum. Instead of painting the works, he began to incorporate colored Plexiglas. Moreover, he hired a local metal shop, Bernstein Brothers Sheet Metal Specialists, Inc., to fabricate work according to his specifications. As noted by the Guggenheim Museum, Judd's delegation of fabrication to "artisans and manufacturers, each with their own area of expertise in given materials or techniques...marked a key turn to what art historians have described as a 'post-studio' practice, in which the artist assumed the position of an executive overseer. Judd was far from the only artist in this regard, but he was among the first."²¹⁷

These advancements in production were coupled with growing opportunities for exhibition and critical acclaim. In 1965, Judd participated in his first group exhibition at the Leo Castelli gallery in New York. This was the beginning of a multi-decade relationship. As noted by the Archives of American Art, Leo Castelli "was one of America's most noted contemporary art dealers," and Judd became one of his most celebrated artists.²¹⁸ At the time of Castelli's death in 1999, National Public Radio described Castelli as having, "helped make New York the center of the world art market by finding and championing unknown artists who would go on to become major forces in contemporary art."²¹⁹ From 1963 to 1965

²¹² DJW, 833.

²¹³ MoMA 65

²¹⁴ Roberta Smith, "Richard Bellamy, Art Dealer, Is Dead at 70." *The New York Times* (New York, NY), April 3, 1998, sec. D, 17.

²¹⁵ Sidney Tillim, "The New Avant Garde," *Arts Magazine*, vol. XXXVIII (February 1964), pp. 20-21; Michael Fried, "New York Letter," *Art International*, vol. VIII (February 1964), pp. 25-26.

²¹⁶ Michael Fried, "New York Letter," *Art International*, vol. VII (February 1963), p. 64.

²¹⁷ The Panza Collection Initiative. "Donald Judd." The Solomon R. Guggenheim Museum. Accessed April 3, 2021. <https://www.guggenheim.org/conservation/the-panza-collection-initiative/donald-judd>.

²¹⁸ Archives of American Art, Smithsonian Institution. "Leo Castelli Gallery records: Historical Note." Archives of American Art. Accessed April 3, 2021. <https://www.aaa.si.edu/collections/leo-castelli-gallery-records-7351/historical-note>.

²¹⁹ All Things Considered. "Castelli Obit." National Public Radio. Last modified August 23, 1999. Accessed April 3, 2021. <https://www.npr.org/templates/story/story.php?storyId=105748>

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Judd's work was shown in over eighty exhibitions, including a number of international venues. Among the most important of these was undoubtedly his solo exhibition at the Whitney Museum of American Art in the spring of 1968. In his essay for that show, curator William C. Agee contended that "This exhibition of some thirty works (by Judd) brings together for the first time the full range of one of the most original and stunning accomplishments of the 1960s."²²⁰ Often discussed as Judd's first retrospective, this exhibition featured works from 1963 to 1968, many of which were new. Elizabeth Baker wrote in her April 1968 review for *ArtNews*, that it should be noted how "influential he [Judd] has been for the past five years."²²¹

101 Spring Street and the Importance of Place

In November 1968, Judd and Julie Finch purchased 101 Spring Street, a five-story cast-iron building in downtown New York City (Figure D-8). The building, designed by architect Nicholas Whyte and constructed in 1870, provided Judd with a venue for experimentation and became the blueprint for much of his later endeavors adapting built environments.²²²

For nearly a century prior, the building at 101 Spring Street had been used for the manufacture, distribution, and sale of textiles. During the 1960s, in response to new zoning codes, artists began to convert former commercial and manufacturing buildings in lower Manhattan into living and working spaces. For Judd, too, these spaces were appealing because they were large and relatively affordable. Nonetheless, they often required time and money to make them livable. As Judd noted, "The building had been very damaged inside," and required extensive repairs.²²³

In his 1989 essay "101 Spring Street," Judd articulated his vision for the renovation and use of the building, writing:

I thought the building should be repaired and basically not changed. It is a nineteenth-century building. It was pretty certain that each floor had been open, since there were no signs of original walls, which determined that each floor should have one purpose: sleeping, eating, working...My requirements were that the building be useful for living and working and more importantly, more definitely, be a space in which to install work of mine and of others.²²⁴

Judd's desire to create and preserve spaces where artists could install their work in contexts, they felt were suitable for it guided much of his work in from the late 1960s forward. In a 1982 essay titled, "On Installation," Judd argued that the best artists should have places to permanently install their work:

The installation and context for the art being done now is poor and unsuitable. The correction is a permanent installation of a good portion of the work of each of the best artists. After the work itself, my effort for some eighteen years, beginning in a loft on Nineteenth Street in New York, has been to permanently install as much work as possible, as well as to install some by other artists. The main reason for this is to be able to live with the work and think about it, and also to see the work placed as it should be. The installations provide a considered, unhurried measure by which to judge hurried installations of my own and others in unfamiliar and often unsuitable places. This effort seems obvious to me, but few artists do it, though there is a tendency to keep earlier work, and the idea of a permanent installation is nearly unknown to the public for visual art.²²⁵

²²⁰ William C. Agee, "Don Judd," in *Don Judd* (New York: Whitney Museum of American Art, 1968), 60.

²²¹ Elizabeth C. Baker, "Judd the Obscure," *ArtNews*, (April 1968), 44.

²²² New Building Dockets Application from the New York Department of Buildings, Municipal Archives, New York City, NB394, as cited in "101 Spring Street: History of the Building by Owner + Occupant," November 27, 2007, 2. 101 Spring Street is a contributing building to the National Register-listed SoHo Historic District, and has been rehabilitated to serve as a museum.

²²³ *DJI*, 846.

²²⁴ *DJW*, 585-86.

²²⁵ *DJW*, 309.

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In Marfa, Texas, Judd was able to expand the practice of permanent installation and further his interest in architecture and preservation, which were central to its development. The preservation of Judd's permanent installations and the buildings in which they are housed was no small task. In fact, so central was this idea to his life's work, he emphasized it in his "Last Will and Testament" of 1991, writing:

Too often, I believe, the meaning of a work of art is lost as a result of thoughtless and unsuitable placement of the work for display. The installation of my own work, for instance, as well as that of others, is contemporary with its creation, and the space surrounding the work is crucial to it. Frequently as much thought has gone into the placement of a piece as into the piece itself.²²⁶

Judd created two foundations, Judd Foundation and the Chinati Foundation, to safeguard his efforts and to protect his own work and the work of others in specific architectural situations. By protecting the relationship between a work of art and its surroundings, these Foundations, as we will see, introduced significant, new ideas to the history and culture of art.

Marfa (1971-1994)

A New Home: The Block

As the size and scale of his works increased and the space surrounding them became more involved in their conception, Judd's vision outgrew 101 Spring Street. His affinity for high-desert landscapes drew him to seek an additional site for his activities in the American Southwest. In 1971, after traveling in the region, Judd settled on Marfa, Texas and shortly thereafter, rented and then purchased a series of buildings previously used as offsite warehouses for the decommissioned Army installation Fort D.A. Russell (Map 9). He casually referred to this complex as "the Block" – due to its resemblance to a city block. He later referred to the property as La Mansana de Chinati, after the nearby Chinati Mountains.²²⁷

The Block complex consists of three pre-existing buildings and three novel buildings that Judd designed and added to the property. Two of the three pre-existing buildings were formerly used as airplane hangars for the Marfa Army Airfield. The third is a two-story structure that was used as an office for the Quartermaster (Figure D-9).

Like 101 Spring Street, the Block provided Judd with a place where he could live and produce new work and be surrounded by his previous work as artworks by other artists. This situation gradually included the consideration for the permanent placement of these same works. Describing the necessity for permanent installations, Judd said in a 1975 interview, "[What I'm doing at The Block] is permanent. And I need a lot of pieces for myself to look at in order to be able to think and feel that there is something relatively permanent versus all these temporary exhibitions."²²⁸ This process of installation required long periods of thought, sometimes two years for one room. "That's why I don't think it should be changed" he said in 1993.²²⁹

In the two former airplane hangars, Judd used three large rooms to the install twenty-three of his early works made between 1962 and 1978. These installations served as a standard for how he believed his work should be encountered.

²²⁶ Donald Judd, Last Will and Testament (December 10, 1991), Judd Foundation Archives, Marfa, Texas.

²²⁷ In 2006, Fort D.A. Russell Historic District, which encompasses the Block, was listed on the National Register of Historic Places.²²⁷ It was listed despite its association with Judd and any alterations that may have diminished its integrity as a military installation, though the nomination may be amended to argue its continued significance under Judd's occupation. The district lies west and southwest of the nominated Central Marfa Historic District (See Map 9).

²²⁸ *DJI*, 477.

²²⁹ *DJI*, 868.

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They also allowed him to reflect on existing work as a way to generate and test ideas for new work. As Sir Nicolas Serota, former director of the Tate Modern in London wrote in his essay, “Donald Judd: A Sense of Place”:

Judd had a profound belief in the value of prolonged ‘looking.’ The incorporation of a simple wood bench, chairs or frequently a bed in many of his installations at Spring Street and in Marfa was a practical device to encourage contemplation of the work. Judd discovered through personal experience that long scrutiny of the work in the right conditions would yield understanding, and oblige him to make continual refinements to the installations in New York, Texas, and elsewhere. His attitude towards installation was therefore empirical and pragmatic, seeking the best position for each piece by a process of trial and error. He wanted to give each work its own space, but also a proper relationship with its neighbor or counterpart elsewhere in a room.²³⁰

From Home to Museum: The Chinati Foundation

A number of factors contributed to Judd’s desire to create a public art foundation. Firstly, by the late 1970s, his vision for the permanent installation of art had extended beyond what he was able to accommodate in his private living and working spaces. 101 Spring Street and The Block were living and working spaces, and were not open to the public. Access was limited to friends, curators, gallerists, and artists who visited Judd in New York or Marfa.

Secondly, works of significant artists of the previous generation had been scattered widely, many to private collections. As Judd wrote, “A visitor now can see only two or three paintings each by [Barnett] Newman, [Jackson] Pollock, [Mark] Rothko, [Willem] de Kooning, [Franz] Kline, [Philip] Guston, [Ad] Reinhardt, [Stuart] Davis, and others, and usually none by less inventive artists...”²³¹ Moreover, “Almost nowhere in the United States has there been an effort to keep together and permanently and properly install the work of the artists of the last fifty years.”²³² He believed that it was important for places to exist where the public could see a large amount of work by the best contemporary artists on a permanent basis.

Thirdly, Judd knew that the size and scale of some of the best contemporary art made it hard to make and exhibit. Artists associated with the Minimalist and Land Art movements of the 1960s and 1970s often created works that were room size or made specifically for the outdoors. Consider, for example, the artist Richard Serra’s large outdoor sculpture *Shift*, produced in 1970. *Shift* consists of six concrete sections that are 60 inches high and 8 inches wide. The work follows the zig-zagging contours of the topography of the land in which it was installed on a potato farm outside of Toronto, Canada. The size of the work was determined by the maximum distance between two people, where each could keep the other in sight. This work has a number of elements that typified contemporary sculpture or, as some artists preferred to say, “work in three-dimensions,” of the 1960s and 70s. It was made from industrial materials, it was large in size, and it was conceived in relation to a given condition, site or building.

In the late 1970s, concerned with the difficulties contemporary artists faced in their attempts to realize large scale works of art, Judd began to develop ideas for an institution where contemporary artists could create and install works of this kind, especially those conceived specifically for a particular site on a permanent basis. To realize his vision, Judd needed funding and a suitable location. These elements came together in 1978 when the Dia Art Foundation, overseen by the gallerist Heiner Friedrich and his wife Philippa Pellizzi (née De Menil), offered to purchase large sections of the former Fort D.A. Russell, on the southwest edge of Marfa, to realize Judd’s vision.²³³

²³⁰ Sir Nicholas Serota, “Donald Judd: A Sense of Place,” in *Donald Judd*, ed. Sir Nicholas Serota (London: Tate Publishing, 2004), 106.

²³¹ *DJW*, 312.

²³² *DJW*, 288.

²³³ See: National Register of Historic Places. Fort D.A. Russell, Marfa, Presidio County, Texas, National Register #06001152.

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As part of his agreement with Dia, Judd was given full control “to design the renovation [of the existing buildings at Fort D.A. Russell], and plan the installation of his own works...and the works of certain other artists.”²³⁴ The intention for the installation of the artworks was that they would remain permanently installed and would neither be “sold nor removed from their installation sites without the artist’s written permission.”²³⁵ This project, initially named the “Marfa Project” was to become a publicly-accessible non-profit art foundation. By the end of 1979, the holdings of this new foundation included a building in the center of town that had formerly housed the Marfa Wool & Mohair Company (Site 9; Figure C-16), the Ice Plant (Site 425; Figure C-10), and Locker Plant (Site 434; Figure C-9), all part of the district, and a large portion of the NR-listed Fort D.A. Russell, which in total consists of over thirty buildings and 340 acres of land.

In the early 1980s, Judd and a group of artists invited by Judd, including Dan Flavin and John Chamberlain, began to conceive works for specific buildings and outdoor sites as part of the “Marfa Project.” Renovations to the existing buildings were numerous and ongoing, but maintaining the historic integrity of the buildings was of paramount importance to Judd, as it had been at 101 Spring Street and The Block.

The size and scale of the proposed artworks was ambitious. Judd’s contributions included a piece that consisted of 100 works in mill aluminum “to be installed in the interior space of buildings in Marfa, Texas, known as the ‘Gunshed’ buildings of Fort D.A. Russell.”²³⁶ The architecture of the former artillery sheds, with its large windows on either side of the building, was a perfect match for the optical effects of the works in mill aluminum, each of which is unique, despite sharing the same outer dimensions (Figure D-10). Similar to Serra’s *Shift*, whose placement derives from conditions at the site, Judd conceived *15 untitled works in concrete*, for the terrain of Fort D.A. Russell’s former parade grounds. Each of the units comprising the work has the same exterior measurements, 2.5 by 2.5 by 5 meters, and are made from 25-centimeter-thick concrete slabs. Each of the fifteen groupings of concrete units have their own logic relating to the apertures of the individual volumes and the configuration of the units in each group (Figure D-11).

In early 1983, the financial position of Dia forced them to take “extreme measures” to reduce the costs of their various art enterprises, including the “Marfa Project.”²³⁷ Ultimately, it was decided that the “Marfa Project” would gain its independence from Dia and in February 1984 it was renamed “The Art Museum of the Pecos” with Donald Judd, William Agee, and Brydon Smith named the first appointed trustees. The museum’s name changed to “The Chinati Foundation” a few years later and in October 1987, it opened to the public. As Judd wrote in its inaugural publication:

The Chinati Foundation, Fundación Chinati, which is independent, is now one of the largest visible installations of contemporary art in the world, visible, not in storage. When it nears completion or even now, if my own complex [The Block] is added, it is the largest, as befits Texas.

The enterprise in Marfa was meant to be constructive. The art was meant to be, and now will be, permanently installed and maintained in a space suitable to it. Most of the art was made for the existing buildings, which were dilapidated...in reworking the old buildings, I’ve turned them into architecture.

It takes a great deal of time and thought to install work carefully. This should not always be thrown away. Most art is fragile, and some should be placed and never moved again. Some work is too large, complex, and expensive to move. Somewhere a portion of contemporary art has to exist as an example of what the art and its context were meant to be.²³⁸

²³⁴ Letter of May 1, 1979, from Philippa Pellizzi to Donald Judd, Dia Art Foundation Archive, New York.

²³⁵ Marianne Stockebrand, *Chinati: The Vision of Donald Judd* (New Haven: Yale University Press, 2010), 31.

²³⁶ Letter of understanding between the Dia Art Foundation and Donald Judd, January 1, 1981, Dia Art Foundation Archive, New York.

²³⁷ Heiner Friedrich to Donald Judd, March 9, 1983, Dia Art Foundation Archive, New York.

²³⁸ *DJW*, 485.

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As noted in the National Register of Historic Places nomination, the buildings that made up Fort. D.A. Russell, which today are preserved and maintained by Judd Foundation and the Chinati Foundation, are “a highly intact concentration of resources from an early- to mid- twentieth century military installation in Marfa, Texas.” As the nomination noted, “The permanent art exhibits of Judd and other artists have changed the character of Marfa from a rural and remote Texas outpost to a destination of national and international renown in recent years. The work of Judd to rehabilitate the former fort buildings also did much to preserve the resources for many more years, at a time when other abandoned former military facilities in Texas were being demolished or altered beyond recognition.”²³⁹

In addition to the buildings of the former Fort D.A. Russell, the Chinati Foundation preserves and makes accessible three additional buildings acquired by the Dia Art Foundation in 1978 and 1979 that are part of the Central Marfa Historic District: the Chamberlain Building (Site 9: Photos 57-60), which remains the largest permanently installed collection of John Chamberlain’s works in the world; the Ice Plant (Site 425; Photos 67-69), an included discontinuous property in the district that Judd used as a small factory for the fabrication of his works in Cor-ten steel and today functions as an exhibition space, artist’s studio, as well as a performance and lecture hall; and the Locker Plant (Site 434; Photos 17 & 18), which is used as a studio and exhibition space for the Chinati Foundation’s artist-in-residence program. These spaces reflect Judd’s commitment to and support of the work of other artists and the importance of public access to art, performance, and discourse.

Expanded Practice

In the years which followed his purchase of The Block and the establishment of the Chinati Foundation, Judd acquired many properties in and around Marfa (Maps 2, 5, 6 & 8; Judd properties shown in orange). Each of these spaces had a distinct use which reflected a particular part of his practice as demonstrated by the eight buildings Judd acquired between 1989 and 1991:

1989

Marfa National Bank/Architecture Studio - Site 8, 101 N. Highland Avenue

Barber Shop/Gatehouse - Site 174A, 104 W. Oak Street

Whyte Building - Site: 174B, 104 W. Oak Street

Cobb House - Site 173A, 104 W. Oak Street

1990

Glasscock Building/Architecture Office - Site: 68

Safeway Grocery Store/Art Studio - Site 171, 124 W. Oak Street

1991

Ranch Office - Site 66, 112 N. Highland Avenue

Murphy & Walker Store/Judd Print Building - Site 10, 104 S. Highland Avenue

Judd used each of these buildings for a particular purpose. The Cobb and Whyte Complex (Photos 34-36 21-23), Ranch Office (Photos 4-5), and Print Building (Photos 24-25) were spaces for the installation of art both by Judd and others. The Architecture Studio, Architecture Office, and Art Studio were used by Judd as studios for his art, architecture, and design practices. In these spaces, works were conceived through drawing, materials were evaluated, and completed works were displayed. Taken together, these eight buildings demonstrate the breadth of Judd’s work across time and medium and the connection he made between art and architecture, form and function, history and preservation.

²³⁹ See: National Register of Historic Places. Fort D.A. Russell, Marfa, Presidio County, Texas, National Register #06001152.

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Beyond Art

Although Judd is best known for his work in art, an estimation of his contribution to the field requires an understanding of his writing, architecture, and design practices, all of which have inspired and shaped the work of subsequent generations. These activities, as varied as they may seem, in fact reflect a unity of vision; each of them informed the others. As art historian Christine Mehring has recently written:

Counter to his pervasive image as the quintessential American high modernist, Donald Judd, like no other artist of his stature in the twentieth century, spend much of his time and energy on activities that did *not* involve making art. Besides Judd the artist, there was Judd the critic, curator, collector, furniture designer, architect, urbanist, preservationist, and activist.²⁴⁰

Writing

As previously noted, Judd worked as an art critic from 1959 to 1965, writing dozens of reviews a month, while occasionally accepting commissions for longer reports or essays. As the artist Mel Bochner stated in a lecture on Judd's writing in 2007, "Judd produced the most important body of art criticism of the 1960s. Simply put, if you want to understand what happened in contemporary art between 1959 and 1965 there is no other place to turn."²⁴¹

After he ceased writing reviews for hire, Judd continued his robust writing practice, composing pieces that challenged conventional artistic, critical, and political standards. The 800-page volume *Donald Judd Writings*, published in 2016, demonstrates his commitment to writing and the breadth of his interests. William S. Smith noted in *Art in America*, that "Writing was integral to Judd's art, and language was the tissue with which he connected his work to the social world...Judd synthesized expansive readings in history, philosophy, and literature to make broad statements about art and politics."²⁴² As a writer, Judd was praised for his straightforward clarity and independence of thought. In the *New York Review of Books*, Jed Perl described him as a "visionary" arguing that:

Judd's direct, unequivocal writings are a perfect match for his sculptures, with their precisely calculated angles and unabashed celebration of industrial materials such as plywood, aluminum, and Plexiglas. This fiercely independent artist belongs in a long line of American aesthetes who embraced an unadorned style, including figures as various as Ernest Hemingway, Barnett Newman, Virgil Thomson, and Walker Evans.²⁴³

Judd did not have one designated building that he used as a writing studio. Instead, many of the buildings in the district were spaces that he used to for reading and writing. His daily note taking practice, as evidenced in *Donald Judd Writings*, demonstrates that he was using the Architecture Studio (Site 8: Photos 6-10) and Art Studio (Site 171: Photos 11-14), in particular, as sites for his writing practice.

²⁴⁰ Christine Mehring, "On the Judd Scale...Furniture, Architecture...", in *Judd* ed. Ann Temkin (New York: The Museum of Modern Art/D.A.P., 2020), 253.

²⁴¹ Mel Bochner in *The Writings of Donald Judd: A Symposium Hosted by the Chinati Foundation, Marfa, Texas, May 3-4, 2008*, (Marfa, Texas: Chinati Foundation, 2009), 19, 20.

²⁴² William S. Smith, "In his writings and public statements, Donald Judd wrestled with what it meant to be an American Artist," *Art in America* (February 27, 2020). <https://www.artnews.com/art-in-america/features/donald-judd-moma-retrospective-writings-interviews-1202679192/?fbclid=IwAR2o4C-9qPEHuMHZ0VLSUv8-jyNNbTVHujnvb1PgIyfpniUSXMj9yJ71PaA>

²⁴³ Perl, Jed. "A Visionary of the Real." *The New York Review of Books*, October 27, 2017.

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Architecture

Judd had a lifelong engagement with architecture, and although he was not a licensed architect, four monographs have been published on his work in the field.²⁴⁴ Following the renovation of 101 Spring Street, his architectural work flourished, reaching its greatest and most lasting achievement after he moved to Marfa. Although he consistently made drawings for architectural projects throughout the 1970s, in the 1980s and 1990s he began to receive commissions for national and international projects.

While all of the Judd-related buildings in the district demonstrate Judd's engagement with architecture, his Architecture Studio (Site 8: Photos 6-10) and Architecture Office (Site 68: Photos 2-3) reflect his architectural activities through models, drawings, and documentation concerning the local, national, and international projects in which he was involved. In these buildings are drawings and models for: a project for the renewal of the plaza in front of City Hall in Providence, Rhode Island; a project for the urban design of a plot of land between the city of Cleveland and Lake Erie; the design of the façade of the Peter Merian Haus in Basel, Switzerland (Figure D-12); a project for a traffic circle in Belley, France; and drawings for an office and archive building for the Kunsthau Bregenz in Bregenz, Austria.

The impact of Judd's adaptive reuse for art installation can be seen in Herzog and De Meuron's Tate Modern, Dia:Beacon, MASS MoCA, and numerous other buildings which have been repurposed in a manner which restores integrity to abandoned or disused buildings in a manner consistent with the best architecture of the century.²⁴⁵ As architect Upe Flückiger has noted, "Judd's idea of placing artwork in abandoned industrial buildings was taken up by Michael Govan, director of Dia Beacon. Dia chose a large factory complex known as the Nabisco building in Beacon, New York for conversion into a museum to house its permanent collection."²⁴⁶

Judd's ideas for completed and unrealized projects continue to be a source of inspiration to those interested in modern architecture and design. "A master minimalist of the late 20th century known for his prolific sculpture and furniture design," wrote *The Architecture Newspaper*, "Judd's architectural work demonstrates his consistency when working across a multitude of scales."²⁴⁷

Furniture Design

Judd began designing furniture partially from necessity, as he wrote in 1993: "There was no furniture and none to be bought, either old, since the town [Marfa, Texas] had not shrunk or changed much since its beginning in 1883, or new, since the few stores sold only fake antiques or tubular kitchen furniture..."²⁴⁸ His initial designs were made for specific purposes, including sinks for 101 Spring Street and a bed, desks, and chairs for his son and daughter in Marfa, among other pieces to be used by him and his family directly.

After moving to Marfa, Judd designed a range of wood furniture including beds, desks, benches, chairs, and shelves; and metal furniture including chairs, benches, beds, and a table. His designs drew from a deep respect for the

²⁴⁴ *Donald Judd: Architektur* (Munster, Germany: Westfälischen Kunstverein), 1989; *Donald Judd Architektur* (Vienna, Austria: Österreichisches Museum für Angewandte Kunst), 1991; Museum Wiesbaden, *Kunst + Design: Donald Judd* (Stuttgart, Germany: Cantz), 1993; Urs Peter Flückiger, *Donald Judd: Architecture in Marfa, Texas* (Basel, Switzerland: Birkhäuser), 2007.

²⁴⁵ "They shared with Tate's director, Nicholas Serota, a deep admiration of Donald Judd's Minimalist work and ideas. 'The sculpture of Judd created a reality that generated a multitude of experiences and choices,' Herzog said. One of the architects' earliest projects, a signal box (1994-99), is a Judd-like structure outside Basel's SBB railway station." From: *The Art Newspaper*. Last modified 2016. Accessed April 3, 2021. <https://www.theartnewspaper.com/news/herzog-and-de-meuron-six-degrees-of-separation-from-tate-modern>.

²⁴⁶ Urs Peter Flückiger, *Donald Judd: Architecture in Marfa, Texas* (Basel, Switzerland: Birkhäuser, 2007), 29.

²⁴⁷ Jonathan Hilburg. "Donald Judd's built and unrealized architectural works star in new exhibit." *The Architect's Newspaper*. Last modified November 8, 2017. Accessed April 3, 2021. <https://www.archpaper.com/2017/11/obdurate-space-donald-judd-architecture/>.

²⁴⁸ *DJW*, 824.

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accomplishments of modern and proto-modern designers such as Mies van der Rohe and Gustav Stickley, whose furniture he collected and placed in his homes and studios. Furniture historian Joseph Cunningham wrote, “Judd’s exquisite metal *Chair #48* (1984) is one of his most outstanding adaptations of a classic early-twentieth-century form, the cube chair....Judd’s chair form exemplifies many of the important innovations in the early development of the Minimalist aesthetic, especially the simplification of form, unity of purpose, and geometric rigor”²⁴⁹ (Figure D-13).

Fundamental to Judd’s designs were his specifications regarding dimensions, material type, finish, and construction of each piece. He selected fabricators he entrusted with the interpretations of his designs, working directly with them to develop and refine his desired level of quality.

In the 2018 exhibition *Donald Judd: Specific Furniture* at the San Francisco Museum of Modern Art, curator Joseph Becker noted that the goal of the exhibition was to place “Judd firmly within the design canon and opening a broader lens on his creative practice and environment.”²⁵⁰ In Judd’s 1993 furniture retrospective catalog, which documented nearly 100 designs, Brigitte Huck described the relationship between Judd’s art and furniture practices, noting that:

Judd stages his furniture with the same care as his sculpture installations. In both cases the components of an installation, be they sculptures or furniture, help to constitute their environments, creating constructive references in the spatial context.²⁵¹

Judd’s work in furniture design is most strongly demonstrated in the buildings in this district. For the Ranch Office (Site 66: Photos 4-5) and Art Studio (Site 171: Photos 11-14), Judd designed large shelves and tables in pine to hold maps, material samples, and prototypes. In the Architecture Studio (Site 8: Photos 6-10) and Architecture Office (Site 68: Photos 2-3), Judd placed furniture of his design in finer woods and metals. These designs are reflective of a later period in his career and the expansion of the design and sale of his furniture line. The furniture continues to be made to Judd’s original specifications.²⁵²

The Importance of Preservation

Judd’s stewardship of historic properties in Marfa reflects his preservation ethic. These properties, as well as 101 Spring Street in New York, demonstrate his efforts to maintain the fundamental character of the buildings while adapting them to a range of uses including living, working, and exhibition – thereby preserving the buildings and introducing new architectural meaning. As Ann Temkin acknowledged in 2004, “Judd’s profound regard for history can be seen in his renovations of the buildings he acquired in Marfa. No matter how extensive his own architectural modifications may have been, he took care to preserve the evidence of the building’s former lives.”²⁵³

Indeed, his approach to the development of new building was grounded in a responsibility to the environment and historical conditions of the place in which the building was to be constructed. . In a 1992 lecture delivered at the University of Texas in Austin, he stated, “the first step in architecture would be to do nothing whatsoever.”²⁵⁴ In his 1987 essay “Art and Architecture,” Judd argued that:

²⁴⁹ Joseph Cunningham, *Design [does not equal] Art: Functional Objects from Donald Judd to Rachel Whiteread* (London; New York: Merrell, 2004), 167-68.

²⁵⁰ Joseph Becker, “Gallery Guide,” in *Donald Judd: Specific Furniture* (San Francisco, CA: San Francisco Museum of Modern Art, 2018).

²⁵¹ Brigitte Huck, “The Furniture” in *Donald Judd: Furniture Retrospective* (Rotterdam, Netherlands: Museum Boymans-van Beuningen, 1993), 97.

²⁵² Judd Foundation. “Donald Judd Furniture.” Judd Foundation. Accessed May 4, 2021. <https://judd.furniture/philosophy/>.

²⁵³ Ann Temkin, “Wear and Care: Preserving Judd,” in *Donald Judd*, eds. Annie Ochmanek and Alex Kitnick, October Files 26. (Cambridge, MA: MIT Press, 2021), 114.

²⁵⁴ Donald Judd, “Guest Lecture” (lecture, The University of Texas at Austin, Austin, TX, March 1992).

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...new land should not be built upon. There are exceptions, but this is an easier rule to observe than is thought. Cities in the United States sprawl, but even in Europe, even in Japan, the land could be more rigorously conserved. And existing structures should be saved, "important" and "unimportant" alike, even to a cost beyond that of a new building.²⁵⁵

Moreover, he believed that "Next to the bomb the bulldozer is the most destructive invention of this century"²⁵⁶ and that, "A building should not be an intrusion on the landscape or on the existing buildings."²⁵⁷

In consideration of his renovation of the historic properties in Marfa, art historian Franz Meyer has written that:

The express intent of renovation is the preservation of the evidence of human activity in the once prosperous cattle-trading centre of Marfa. Thus, old and new life are interwoven...by the clarifying form of the art that is present everywhere, by the interior design and by the architecture itself.²⁵⁸

Judd's regard for preservation can be seen in numerous practical examples in Marfa, be it through the maintenance of the old "Wool and Mohair" and "Busy Bee Grocery" signs painted on the Chamberlain Building (Site 9) and Ranch Office (Site 66), respectively, or that Judd restored the historic façade of the Glasscock Building (Site 68). At the same time, Judd made considered alterations to his Marfa buildings to adapt them for their various intended purposes, including artistic production and the permanent installation of specific works. In his 1992 lecture at the University of Texas, Judd described his approach to adapting 101 Spring Street, which was to not "contradict" the historic architecture in his alterations, but also to not be "old-fashioned" or literally reference the older fabric. He also described his adaptation of "the Arena," a former D.A. Russell gymnasium, both preserving elements and making alterations for installation purposes; and his removal of unsympathetic latter-day alterations to the Marfa National Bank that compromised the interior space, both historically and for his own purposes.²⁵⁹ At the former Safeway store in Marfa, he kept the exterior intact but also enhanced the already large interior space for use as an art studio by removing a drop ceiling and installing skylights and gypsum plaster walls.

Enduring Significance: Local, National, and International

Local Significance

Donald Judd passed away unexpectedly from Non-Hodgkin's lymphoma on February 12, 1994. Judd Foundation, conceived by Judd in 1977, was established in 1996 as a non-profit art foundation to maintain and preserve Judd's homes, studios, archives, and library in Marfa and New York. Through the efforts of Judd Foundation and the Chinati Foundation, Judd's spaces continue to convey the artist's uncompromising vision and legacy. Collectively, Judd's National Register-listed Fort D.A. Russell buildings, the Chinati Foundation campus and The Block/La Mansana de Chinati, represent two of the most important places to directly experience the artistic, architectural, and philosophical expressions of Judd's unique legacy.

Judd's work, through Judd Foundation and the Chinati Foundation, bring more than 50,000 visitors to Marfa each year. In addition to their direct support of Judd's legacy, the Foundations have invited hundreds of world-renowned artists and scholars to Marfa produce public exhibitions and programs. Almost thirty years after Judd's death, visitors to Marfa continue to share their appreciation for Judd's work in Marfa. Recently, former program participants Deborah Eisenberg,

²⁵⁵ DJW, 494.

²⁵⁶ DJW, 357.

²⁵⁷ DJW, 397

²⁵⁸ Museum Wiesbaden, *Kunst + Design: Donald Judd* (Stuttgart, Germany: Cantz, 1993), 33.

²⁵⁹ Donald Judd, "Guest Lecture" (lecture, The University of Texas at Austin, Austin, TX, March 1992).

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writer and member of the American Academy of Arts and Letters, and Wallace Shawn, award-winning playwright and actor, wrote of Judd's accomplishments in Marfa: "We have described what we saw and felt to countless individuals, not just in New York, where we live, but in Los Angeles, London and anywhere we went. We have encouraged those people to visit, and they have encouraged others."²⁶⁰

The cultural and economic impact of Judd on Marfa cannot be overstated. As historians Louis S. O'Connor and Cecilia Thompson wrote in *Images of America: Marfa*:

The economic resurgence of the area via the arts is widely acknowledged to stem from artist Donald Judd's move to Marfa from New York City in 1972...The Chinati Foundation and the Judd Foundation have left a legacy to Marfa and the area that has brought about a cultural renaissance heretofore undreamed of in the environs of Far West Texas.²⁶¹

The success of Judd Foundation and the Chinati Foundation have led to the establishment of several cultural institutions and programs which now operate in Marfa, including Agave Festival Marfa, Ballroom Marfa, CineMarfa, The Crowley Theater, the Lannan Foundation, Marfa Live Arts, Transpecos Music Festival, and Marfa Myths Music Festival, among others. As former Smithsonian historian Lonnn Taylor wrote that, "Art saved Marfa from oblivion"²⁶² and travel writer Paul Alexander has noted that: "why Marfa has become an art mecca can be summed up in one name: Donald Judd."²⁶³ Marfa has seen a tremendous increase in tourism, largely due to national and international press that features Judd's spaces as premier art destinations.

Judd Foundation and the Chinati Foundations support the nomination of the Central Marfa Historic District to the National Register of Historic Places to protect and preserve Marfa's historic central core; to demonstrate Judd's contributions to the city's economic growth and cultural life as a destination for arts tourism, education, and practice; and to recognize the artist's significant architectural legacy incorporated within the district.

National and International Significance

As Lynne Cooke Senior Curator at the National Gallery of Art, Washington DC wrote of Judd's work in 1989, "That Donald Judd's work has a seminal place in the art of the past thirty years would hardly seem to need affirmation."²⁶⁴ Indeed, between 1952 and 1993, Judd's work was exhibited in 1,038 national and international exhibitions. From his death in 1994 to the present date, his work has been exhibited in 1,137 national and international exhibitions.²⁶⁵

As early as 1968, the Whitney Museum recognized the Judd's significant place in American art and held the first museum retrospective of his work. Major exhibitions of Judd's work during his lifetime occurred at the National Gallery of Canada, Ottawa (1975), Stedelijk Van Abbemuseum, Eindhoven (1987), and again at the Whitney in 1988. Additionally, important posthumous solo exhibitions have been presented at the Museum of Modern Art, Saitama, Japan (1999); Walker Art Center, Minneapolis (2001); Menil Collection Houston (2003); Tate Modern, London (2004); Pulitzer Arts Foundation, St. Louis (2013); San Francisco Museum of Art (2018); and ICA Miami (2018).

²⁶⁰ "Letter to the Editor," *The Big Bend Sentinel* (April 2021).

²⁶¹ Louise S. O'Conner and Cecilia Thompson, *Images of Marfa* (Charleston, South Carolina: Arcadia Publishing, 2000), 97.

²⁶² Lonnn Taylor, *Marfa for the Perplexed* (Marfa: Marfa Book Co, 2018), 30.

²⁶³ Paul Alexander, "Art Oasis," NBC News. Last modified October 10, 2005. Accessed April 4, 2021.

<https://www.nbcnews.com/id/wbna9535008>.

²⁶⁴ Lynne Cooke, "Donald Judd: Re-ordering Order," in *Donald Judd*, eds. Annie Ochmanek and Alex Kitnick, October Files 26. (Cambridge, MA: MIT Press, 2021), 58.

²⁶⁵ Judd Foundation Catalogue Raisonné Project.

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Most recently, in 2020, the Museum of Modern Art (MoMA), New York, opened the major retrospective, *Judd* (Figure D-14). This milestone exhibition brought major national and international attention to Judd's life and art. In the catalog for the retrospective, Glenn Lowry, the David Rockefeller Director of MoMA, describes Judd as "an indispensable figure in the history of twentieth-century art," noting that "Judd's work has long been the stuff of legend."²⁶⁶

During his lifetime, Judd won numerous awards including grants from the National Endowment for the Arts (1967, 1976), a Guggenheim Fellowship from the John Simon Guggenheim Memorial Foundation (1968), the Skowhegan Medal for Sculpture (1987) and the Brandeis University Medal for Sculpture (1987), the Frederick R. Weisman Foundation Award (1991), and the Sikkens Award from the Sikkens Foundation, Sassenheim, Netherlands (1993). Additionally, Judd served on the Board of Visitors of the McDonald Observatory (1988-1994), was elected Foreign Member, Royal Academy of Fine Arts, Stockholm, Sweden (1992), and was a member of the Littlefield Society, University of Texas, Austin (1992).

Additionally, Judd's artworks have been collected by museums and public institutions worldwide. Please see the Appendix for a selected list.

Judd's lasting cultural impact is also witnessed in the more than two thousand publications that have discussed his work over the last two decades. These include recent editorial features and reviews in *Artforum*, *Art in America*, the *Art Newspaper*, CNN, the *Financial Times*, the *Los Angeles Times*, National Public Radio, the *New Criterion*, the *New Yorker*, the *New York Times*, the *New York Review of Books*, PBS, and the *Wall Street Journal*, in addition to *Art History*, *Art Journal*, and *Oxford Art Journal*, among other internationally recognized journals. Organizers of recent volumes on Judd include the Art Institute of Chicago, the Getty Research Institute, Harvard University Press, the MIT Press, the Museum of Modern Art, Princeton Architectural Press, the University of Chicago Press, the Smithsonian Institution, Vitra Design Museum, Whitechapel, and Yale University Press.

A number of recent publications highlight Judd's contributions to the many arenas of American cultural life in which he participated: *Donald Judd* (MIT Press, 2021), a collection of critical and scholarly writings on Judd; a second edition of *Donald Judd: Architecture in Marfa, Texas* (Birkhäuser, 2021); *Into the Light: The Art and Architecture of Lauretta Vinciarelli* (Lund Humphries, 2020), which includes a substantial section on the collaborative work of Judd and Lauretta Vinciarelli, an Italian architect and artist; a chapter-length discussion of the collaborative work of Judd and the dancer *Trisha Brown in Trisha Brown: Choreography as Visual Art* (Wesleyan University Press, 2016); and an assessment of Judd's activities as a steward of ranch land in *In the Shadow of the Chinatis: A History of Pinto Canyon in the Big Bend* (Texas A&M University Press, 2019). All of these works have been made possible by the existence of the Donald Judd Papers, the processing of which will bring new materials that are currently unavailable to light, leading to a broadening and deepening of the understanding of Judd's impact on these diverse fields.

Elizabeth C. Baker, the former editor of *Art in America*, said of Judd in 1994: "He is one of the crucial figures of the 1960s generation. It is impossible to think of American art of that period without him."²⁶⁷ Indeed, his work remains influential to contemporary artists, as indicated by the headline of a February 2020 article in the *New York Times*, featuring statements by Mary Heilmann, Leslie Hewitt, and Frank Stella: "His Legacy Still Shapes Artists."²⁶⁸

Figure D-15 contains a selected list of national and international museums that include Donald Judd's works in their collections. Among them are the Metropolitan Museum of Art (New York, New York), the Whitney Museum of American Art (New York, New York), and the Dallas Museum of Fine Art (Dallas, Texas).

²⁶⁶ Glenn D. Lowry, "Foreword," in *Judd* ed. Ann Temkin (New York: The Museum of Modern Art/D.A.P., 2020), 8.

²⁶⁷ Roberta Smith. "Donald Judd, Leading Minimalist Sculptor, Dies at 65." *The New York Times* (New York, NY), February 13, 1994, sec. 1, 50.

²⁶⁸ Ted Loos. "Thinking Outside Judd's Boxes: His Legacy Still Shapes Artists." *The New York Times* (New York, NY), February 27, 2020.

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Conclusion

The Central Marfa Historic District is a remarkably intact blend of late-nineteenth and early twentieth century properties with a high degree of historic and architectural integrity from two periods of significance, the first from the city's origins as a water stop on the railroad in 1881, through its early growth and development and later transition as a gateway to tourist destinations in the Big Bend to the end of the 50-year mark, 1972; and the second from 1973, when Donald Judd moved to Marfa and began buying properties in the district for artistic purposes, to the artist's death in 1994. The first period covers the origins, growth, and development and redevelopment in the 1920s and 1930s of the city, as the county seat and regional commercial hub for area ranches. The first period includes properties built by and for Marfa's Hispanic residents who made substantial contributions to the city's built environment as evidenced by the many extant commercial, institutional, and domestic properties – most of which were constructed of adobe – in the segregated south side of town. The second period is no less important as the catalyst for the city's transformation from a sleepy West Texas county seat into a mecca for artists and art tourism which underlies its current economy and vitality.

The district encompasses the city's historic business and government services core which is comprised largely of historic-age 1- and 2-part brick and adobe commercial and civic resources, including the 1886 Presidio County Courthouse. The district also contains dozens of historic domestic properties – mostly houses and related outbuildings – as well as warehouses, churches and a parochial school, and industrial resources built within the city's original c.1884 townsite boundaries. The district is nominated to the National Register under Criterion A, at the local level of significance, in the area of Community Planning and Development as a good example of a railroad town developed as a shipping and supply hub for surrounding cattle ranches in the Big Bend region of West Texas.

The district is also eligible for listing under Criterion A at the local level of significance in the area of Ethnic Heritage: Hispanic for its representation of the type of segregated "Mexican" neighborhoods that developed in frontier towns under white leadership in the late nineteenth century and were maintained by unofficial but largely acknowledged social and political controls throughout much of the twentieth century. Literally on the "other side of the tracks" Marfa's Mexican and Mexican-American residents created a separate, largely self-sufficient, neighborhood with its own churches, schools, commercial buildings, residential enclaves, social halls and amusement venues on the city's south side. The community remains largely intact with contributing properties in the majority and conveys a good sense of the city's segregated past.

It is also eligible under Criterion C in the area of Architecture at the local level of significance for its exceptional and unique architect-designed buildings in the central business core, as well as for its concentration of vernacular adobe resources that are more typical of the American Southwest than most of Texas. From the study of other Texas cities, Marfa may possess the largest number of adobe resources in the state outside of El Paso County.

Finally, the Central Marfa Historic District is nominated under Criterion B, in the area of Art, at the national level of significance for association with internationally renowned modern artist, Donald Judd, whose work in Marfa (1973-1994), led to the city's identification as a cultural center and destination for art tourism. Criterion Consideration G is invoked in recognition of Judd's exceptional contributions to art and architecture during the period in which he lived and worked as an artist in Marfa, which justifies extending the period of significance beyond the 50-year end date recommended for National Register listing.

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“Fort D.A. Russell.” National Register of Historic Places Nomination Form. National Register #06001152. Prepared by Bob Brinkman, August 15, 2005.

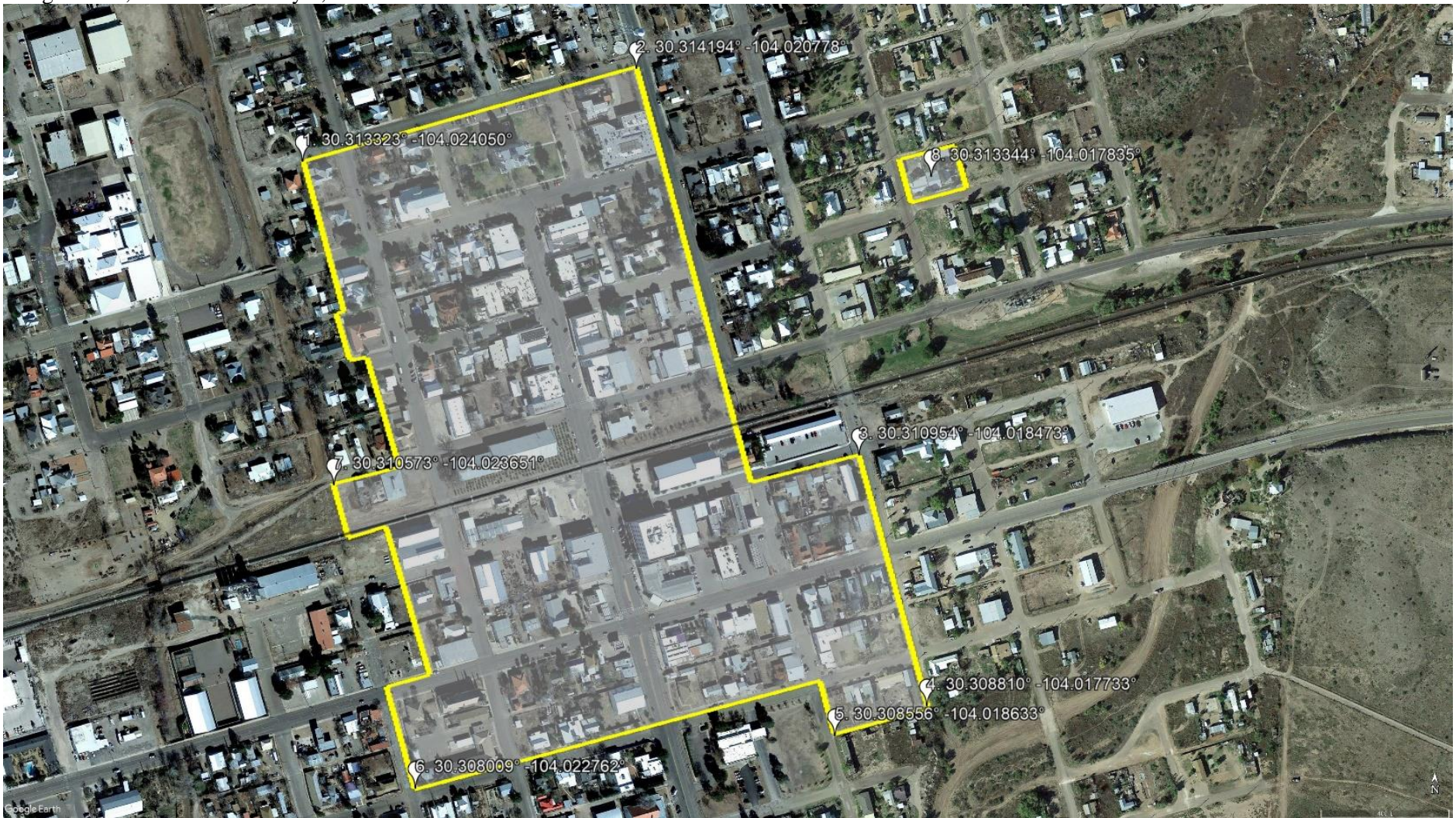
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“Presidio County Courthouse.” National Register of Historic Places Nomination Form. National Register # 2077001467. Prepared by Willard B. Robinson, December 20, 1977.

Central Marfa Historic District, Marfa, Presidio County, Texas

Section 10: Geographical Data

Google Earth, accessed February 8, 2022



Central Marfa Historic District, Marfa, Presidio County, Texas

Coordinates:

1. 30.313323° -104.024050°
2. 30.314194° -104.020778°
3. 30.310954° -104.018473°
4. 30.308810° -104.017733°
5. 30.308556° -104.018633°
6. 30.308009° -104.022762°
7. 30.310573° -104.023651°
8. 30.313344° -104.017835° (discontiguous point)

Verbal Boundary Description:

Beginning at the northwest corner of Lot 5, Block 5, proceed easterly along the south line of E. Washington Street to the northeast corner of the County Jail Block, Block 3, thence south along the west side of N. Dean Street across the railroad tracks to the northeast corner of Block 22, thence east along the south side of E. El Paso Street to the northeast corner of Lot 1, Block 23; thence south along the east side of S. Russell Street, to the southeast corner of Lot 1, Block 35, thence west along the north side of the alley to the southwest corner of Lot 10, Block 35, thence north along the east side of S. Dean Street to the southwest corner of Lot 11, Block 26, thence west along the north side of E. Dallas Street to the southwest corner of Lot 11, Block 29, thence north along the east side of S. Abbott Street to the northwest corner of Lot 10, Block 29, thence east along the south side of W. San Antonio Street to a point opposite the southwest corner of Lot 17, Block 20, thence north across W. San Antonio Street along the west line of said Lot 17, Block 20, to the rear property line (west side) of Lot 3, Block 20, continuing in a northerly direction to a point at the southwest corner of the warehouse at 202 E. El Paso Street, continuing in a northerly direction across the railroad tracks to a point for the southwest corner of the former Bishop & Rossen warehouse, thence in a northerly direction along the rear property of said warehouse, to W. Oak Street, thence east along the south side of W. Oak Street to a point opposite the southwest corner of Lot 18, Block 17, thence north along the west side of said Lot 18 across the alley and continuing north along the west side of Lot 3, Block 17, thence in a northerly direction along the rear property line of the First Baptist Church, which is the same as the west side of Lot 17, Block 8; continuing in a northerly direction across the alley in Block 8, and along the west property lines of Lot 4, Block 8, continuing north across W. Lincoln Street, along the west side of Lot 17, Block 5, continuing north across the alley in Block 5, thence west to the southwest corner of Lot 5, Block 5, thence north along the west side of Lot 5, Block 5 to the place of beginning. The boundaries also include a discontiguous property that occupies all of Lots 6-10, Block 40.

Boundary Justification:

The boundaries encompass Marfa's historic business district and county government complex, and its earliest residential section; they include the city's greatest concentration of contributing late 19th and early-to-mid 20th century resources within the original townsite. The boundaries also include a discontiguous property, Mara's historic electric power and ice plat in the 400 block of E. Oak Street, for its association with Donald Judd, an internationally renowned artist and sculptor for whom the district is nominated under Criterion B, in the area of Art. Except for the ice plant, the district lies within a compact 16-block/six partial-block area along Marfa's main commercial streets, El Paso Street and Highland Avenue; boundaries are drawn to exclude vacant land around the periphery of the downtown core, and areas in which non-historic or non-contributing resources dominate. On the north, the boundaries run along the south side of Washington Street to include the courthouse square, the county jail complex, and a concentration of historic properties west of the square; they exclude later additions north of the original townsite. On the south, the boundaries are drawn along Dallas Street, except for the 200 block of E. Dallas Street, where they include a row of attached properties on the south side of the street due to their historic and architectural associations with the city's Hispanic community, for which the district is nominated under

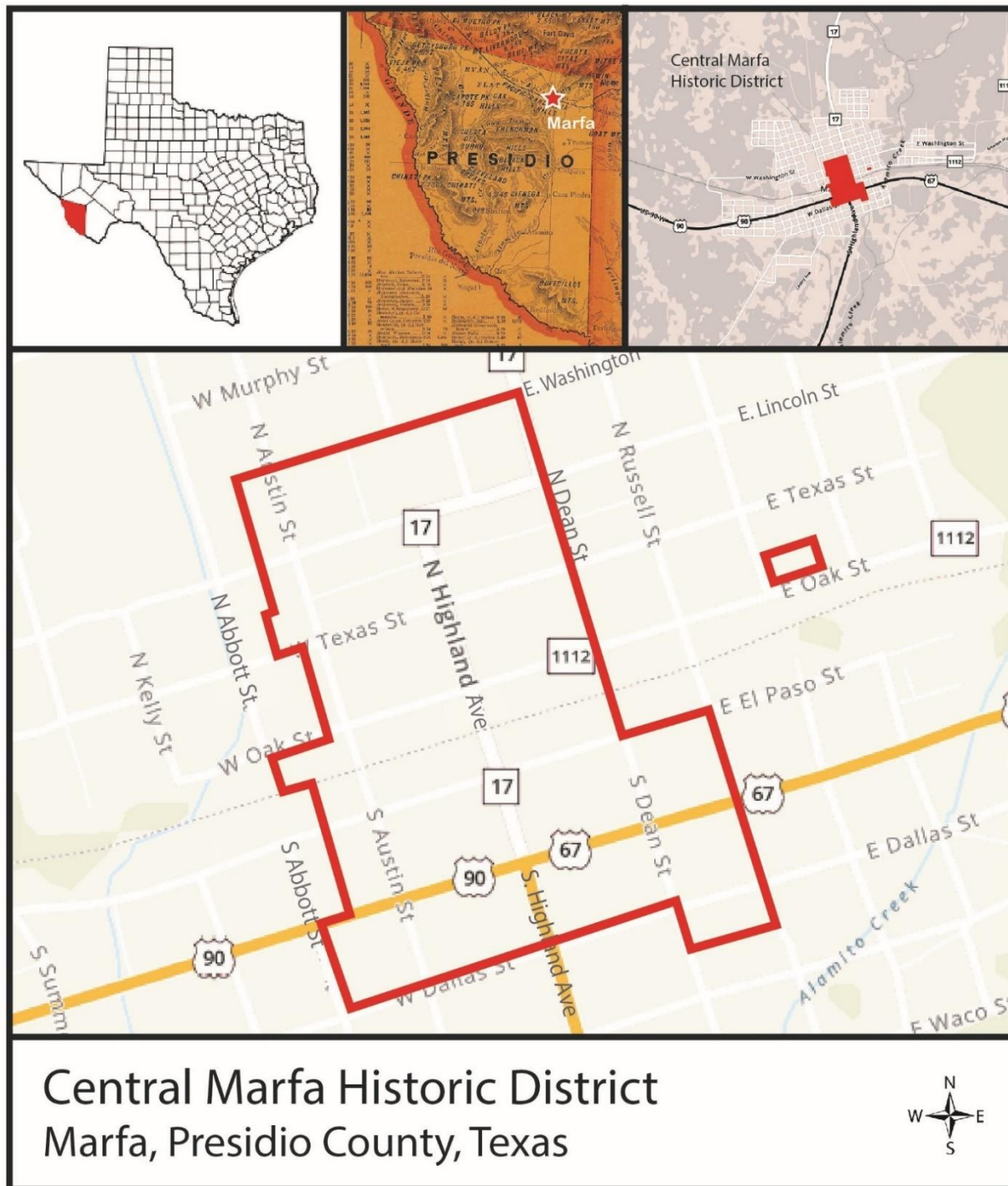
Central Marfa Historic District, Marfa, Presidio County, Texas

Criterion A, Ethnic Heritage. On the east, the boundaries run along N. Dean Street to E. El Paso Street; they include a concentration of contributing properties and exclude vacant and sparsely developed areas to the east, except for the ice plant in the 400 block, which is included as a discontinuous property. At E. El Paso Street, the boundaries extend to the west side of S. Russell Street to include a concentration of contributing properties associated with Marfa's Hispanic community. The western boundaries are drawn to include properties that front onto or have frontage on Austin Street to include significant domestic and religious properties, as well as historic warehouses associated with Marfa's historic role as a regional hub for shipping agricultural products to Marfa. In general, the boundaries are drawn to include concentrations of contributing resources and exclude vacant or sparsely developed areas, and areas where non-historic, or noncontributing resources prevail.

Central Marfa Historic District, Marfa, Presidio County, Texas

Additional Items: Maps

Map 1: District Location Map



Central Marfa Historic District, Marfa, Presidio County, Texas

Map 2: Central Marfa Historic District – Index Map



Central Marfa Historic District, Marfa, Presidio County, Texas

Map 3: Northwest Section of the District (Inset 1A)



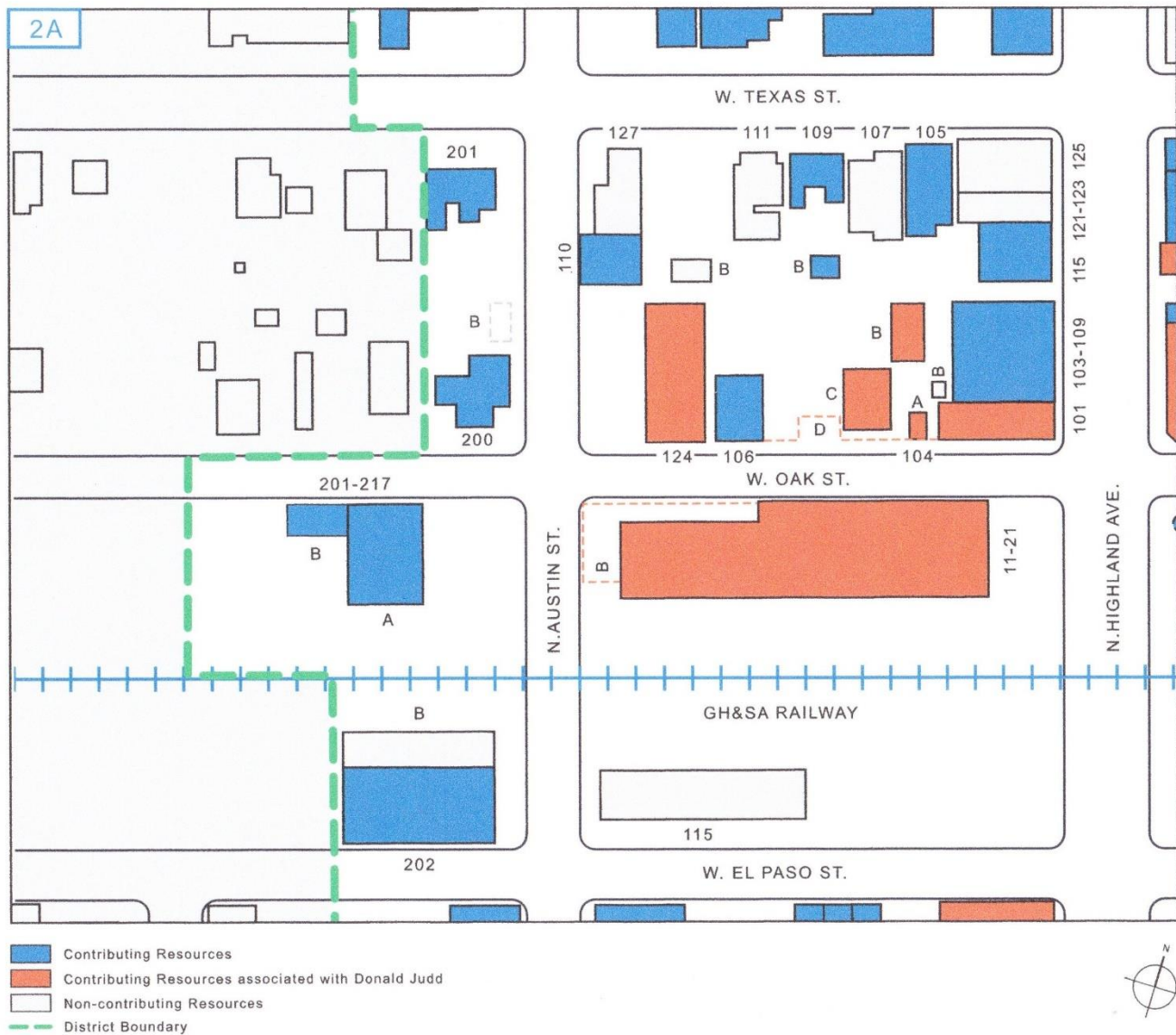
Central Marfa Historic District, Marfa, Presidio County, Texas

Map 4: Northeast Section of the District (Inset 1B)



Central Marfa Historic District, Marfa, Presidio County, Texas

Map 5: Center West Section of the District (Inset 2A)



Central Marfa Historic District, Marfa, Presidio County, Texas

Map 6: Center East Section of the District (Inset 2B)



Central Marfa Historic District, Marfa, Presidio County, Texas

Map 7: Southwest Section of the District (Inset 3A)



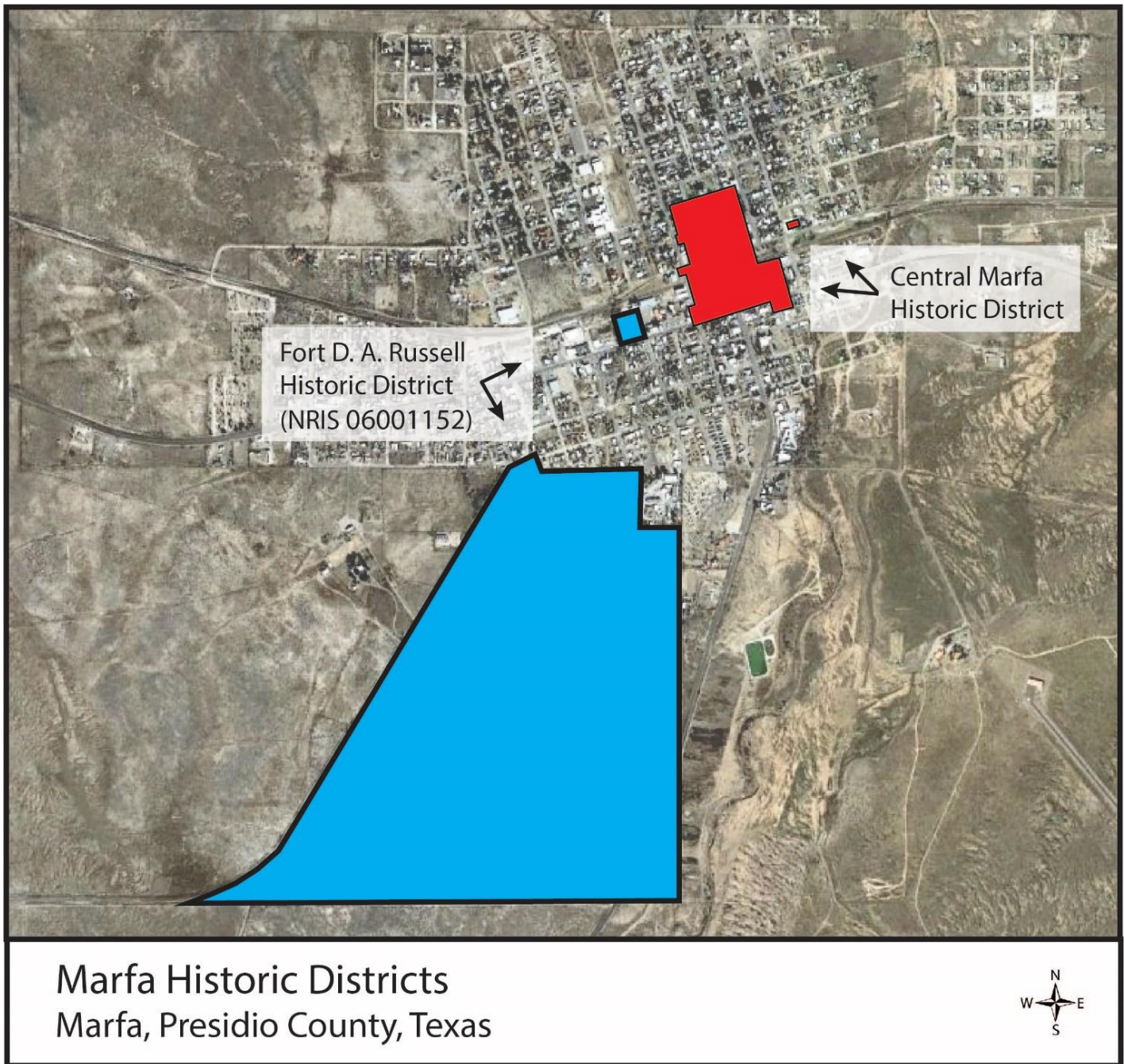
Central Marfa Historic District, Marfa, Presidio County, Texas

Map 8: Southeast Section of the District (Inset 3B)



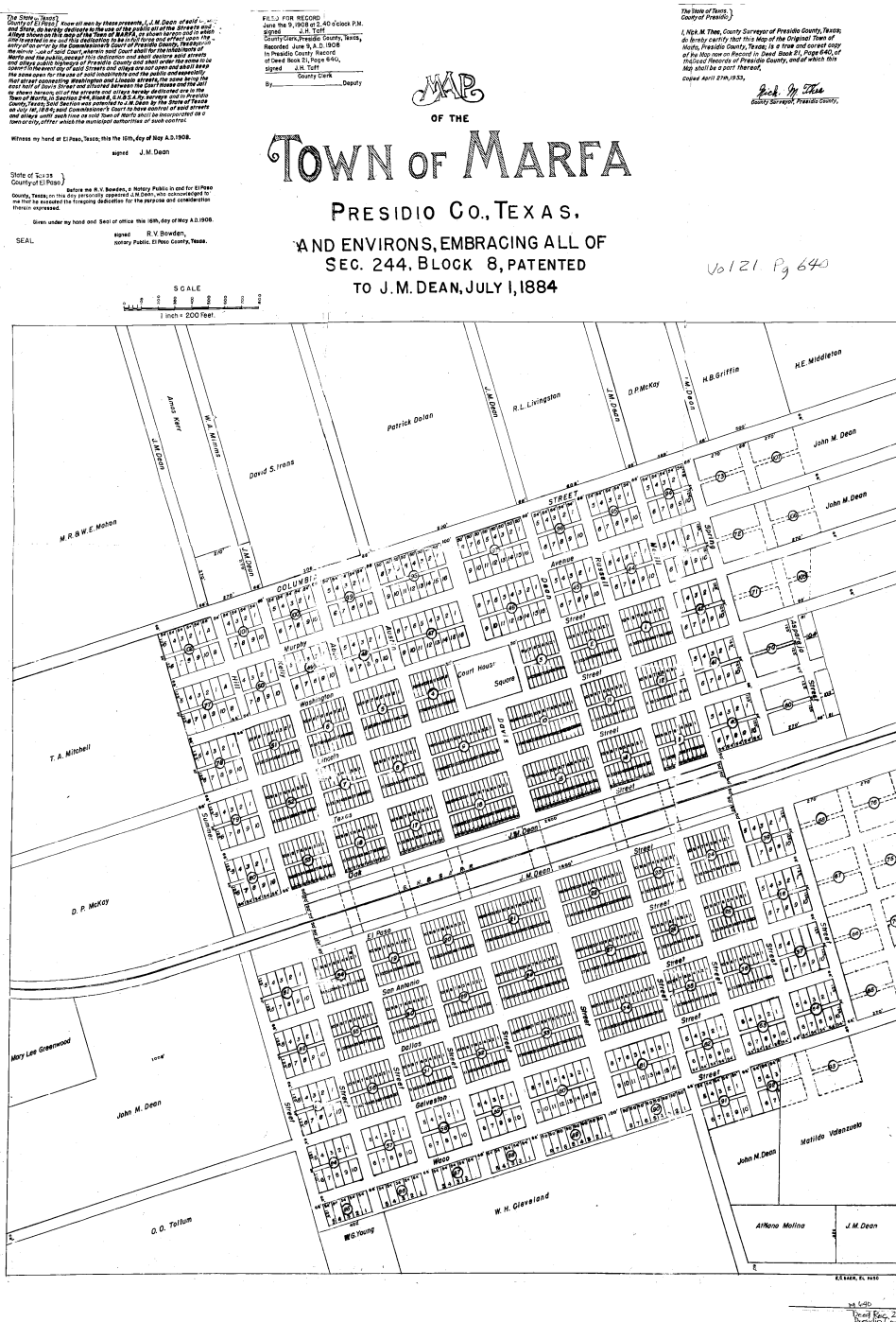
Central Marfa Historic District, Marfa, Presidio County, Texas

Map 9: Central Marfa Historic District and Fort D. A. Russell Historic District, Marfa, Texas



Figures A: Historic Images of Marfa

Figure A-1: Marfa Townsite Map, c.1884 (re-drawn 1908)



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure A-2: Presidio County Courthouse, 1886 (Site 1) and County Jail, 1885 (Site 58). Source: Portal to Texas History.²⁶⁹



²⁶⁹ [Early picture of Presidio County courthouse], photograph, Date Unknown; (<https://texashistory.unt.edu/ark:/67531/metaph39640/>; accessed July 4, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Marfa Public Library. Note: An unnamed student report identified the photographer as “Terrill,” a railroad photographer, and the date of the photo as 1888. “Presidio County Courthouse,” Junior Historian collection, Marfa Public Library.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure A-3: Early image of Marfa, c.1895, from behind Marfa High School (center), 1892, looking east toward the courthouse (background, far right). Source: Portal to Texas History.²⁷⁰



²⁷⁰ [Marfa, Texas, Early 1900s], photograph, Date Unknown; (<https://texashistory.unt.edu/ark:/67531/metaph40208/>; accessed July 4, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Marfa Public Library.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure A-4: Highland Avenue looking north from the railroad tracks to the courthouse, 1918. Briam's Store/Glasscock Building (Site 68, front right); bank building (front left) was replaced in 1931 by Marfa National Bank (Site 8). Source: Arnold's Art Studio [Portal to Texas History].²⁷¹



²⁷¹ [Marfa, Texas 1918], photograph, 1918~; (<https://texashistory.unt.edu/ark:/67531/metaph40210/>; accessed July 5, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Marfa Public Library.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure A-5: Aerial View of Central Marfa, July 16, 1930. Source: Junior Historian collection.²⁷²



²⁷² Maria Valenzuela, "Marfa in 1930," student report and photograph submitted 1974. Junior Historian collection, Marfa Public Library.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure A-6: El Paisano Hotel (Hotel Paisano), completed 1930. Designed by El Paso architect, Henry Trost, the El Paisano Hotel was depicted on postcards to promote Marfa throughout the Southwest. It was considered the finest hotel between San Antonio and El Paso.²⁷³



Figure A-7: El Paisano Hotel, 2021. Photo: Terri Myers



²⁷³ <https://hotelpaisano.com/history/>

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure A-8: Murphy & Walker General Merchandise Building, built c.1889, photo c.1900. Source: Junior Historian collection.²⁷⁴

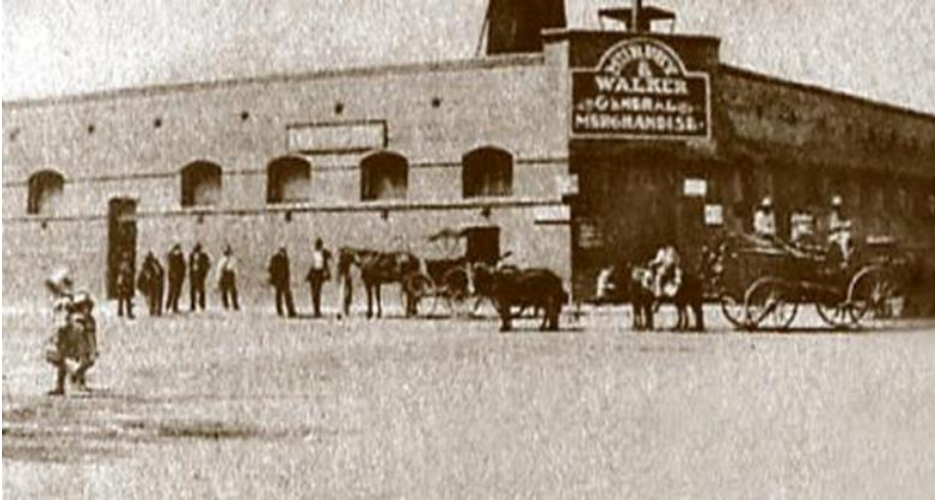


Figure A-9: Murphy & Walker Mercantile Store replaced c.1918 by Alta Vista aka Crews Hotel/Judd Print Building. Photo: de Teel Patterson Tiller, 1978.²⁷⁵



²⁷⁴ Unattributed student report, "Humphris & Company/Murphy & Walker," Junior Historian collection, Marfa Public Library.

²⁷⁵ Tiller, de Teel Patterson. [Murphy and Walker Store], photograph, March 1978; (<https://texashistory.unt.edu/ark:/67531/metaph665577/>: accessed June 15, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Texas Historical Commission.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figures B: Historic and Current Streetscapes

Figure B-1: West and East sides 100-300 N. Highland Avenue to the courthouse

Top photo c.1955. Source: Texas Postcards.²⁷⁶



Bottom photo, 2021. All properties in the 1955 photo remain extant, as seen below. Photo: Terri Myers, 2021.



²⁷⁶ Texas Postcards. Downtown [Marfa] – 1950s. <http://www.txgenweb.org/postcards/marfa.html>

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure B-2: 100 Block E. El Paso Street, 1978. Marfa's first commercial street built was built along the railroad tracks. Buildings in the top photo date from c.1905 to c.1920. Photo: de Teel Patterson Tiller, 1978.²⁷⁷



Below: 100 Block E. El Paso Street, 2021. Most of the buildings remain extant; Large building at far right below is the new St. George Hotel, built 2016. Photo: Terri Myers, 2021.



²⁷⁷ Tiller, de Teel Patterson. [Commercial Row], photograph, June 1978; (<https://texashistory.unt.edu/ark:/67531/metaph668687/>; accessed June 15, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Texas Historical Commission.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure B-3: East side 100 block N. Highland Avenue, facing southeast, c.1925. Source: Junior Historian collection.²⁷⁸



Same block, facing southeast, 2021. Left to right: Masonic Lodge (Site 64), West Texas Utilities Co. (Site 65), Judd Ranch Office (Site 66). Photo: Terri Myers, 2021.



²⁷⁸ Unattributed student report, "West Texas Utilities Company," Junior Historian Collection, Marfa Public Library.

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Figures C: Historic and Current Photos of Individual Properties

Figure C-1: Humphris-Humphreys House built 1883 (Site 188), 108 W. San Antonio Street. Photo: de Teel Patterson Tiller, 1978.²⁷⁹



Humphris-Humphreys House/Marfa and Presidio County Museum. Photo: Terri Myers, 2021.



²⁷⁹ Tiller, de Teel Patterson. [Humphris-Humphreys House], photograph, March 1978; (<https://texashistory.unt.edu/ark:/67531/metaph665243/>: accessed June 15, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu/>; crediting Texas Historical Commission.

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Figure C-2: Dr. J. C. Midkiff House (Site 43), 215 N. Austin, built c.1889. Photo: de Teel Patterson Tiller, 1978.²⁸⁰



Midkiff-Garcia House. Photo: Terri Myers, 2021.



²⁸⁰ Tiller, de Teel Patterson. [Mahon/Ashton Residence], photograph, March 1978; (<https://texashistory.unt.edu/ark:/67531/metaph665243/>: accessed June 15, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu/>; crediting Texas Historical Commission.

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Figure C-3: Former Emmanuel Baptist Church/Church of Christ, built c.1900. Photo: c.1965. Source: The Portal to Texas History.²⁸¹ Note: Territorial style pedimented wood window and door trim.



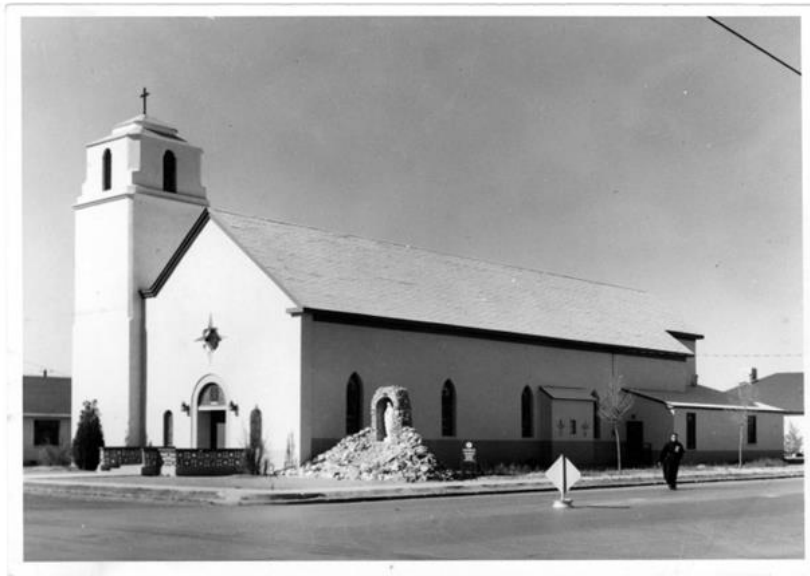
Church of Christ (Site 42), 219 N. Austin St. Photo: Terri Myers, 2021.



²⁸¹ Emmanuel Baptist Church, Marfa, Texas, photograph, Date Unknown; (<https://texashistory.unt.edu/ark:/67531/metapth87847/>; accessed July 4, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Marfa Public Library.

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Figure C-4: St. Mary's Catholic Church (Site 47A) and Grotto (Site 47B), 211 W. San Antonio St. Photo: 1964. Source: The Portal to Texas History.²⁸²



St. Mary's Catholic Church (47A) and Grotto (47B). Photo: Terri Myers, 2021.



²⁸² . [St. Mary's Catholic Church, Marfa, Texas], photograph, 1964; (<https://texashistory.unt.edu/ark:/67531/metaph87871/>; accessed July 4, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Marfa Public Library.

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Figure C-5: Borunda Café built c.1910. Photo: 1971. Source: The Portal to Texas History.²⁸³



Former Borunda Café, now Para Llevar restaurant. Photo: Terri Myers, 2021.



²⁸³ The Old Borunda Cafe, photograph, February 1971; (<https://texashistory.unt.edu/ark:/67531/metaph87380/>; accessed July 4, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu/>; crediting Marfa Public Library.

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Figure C-6: Avant Residence (Site 39), 319 N. Austin Street, built c.1905. Photo: de Teel Patterson Tiller, 1978.²⁸⁴



Current Image. Photo: Terri Myers, 2021



²⁸⁴ Tiller, de Teel Patterson. [Avant Residence], photograph, March 1978; (<https://texashistory.unt.edu/ark:/67531/metapth670735/>; accessed June 15, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Texas Historical Commission.

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Figure C-7: Hans & Eloise Briam House (Site 240), 116 E. Texas Street, built c.1900. Photo: de Teel Patterson Tiller, 1978.²⁸⁵



Current Image. Photo: Terri Myers, 2021



²⁸⁵ Tiller, de Teel Patterson. [Briam Residence], photograph, March 1978; (<https://texashistory.unt.edu/ark:/67531/metaph670192/>; accessed July 15, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu/>; crediting Texas Historical Commission.

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Figure C-8: Briam's Store/Glasscock Building/Judd Architecture Office (Site 68), 102-108 N. Highland Avenue. Replaced Marfa Saloon on this site c.1918. Top c.1920, Source: Junior Historian collection.²⁸⁶



The building under restoration, prior to fire. Photo: Terri Myers, 2021.



²⁸⁶ "Hans Briam's Store/Glasscock Building," Unnamed student, Junior Historian collection, Marfa Public Library.

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Figure C-9: Meat Locker Processing Plant (Site 434), 130 E. Oak Street, built c.1920. Photo c.1960.²⁸⁷



Judd Locker Plant, Current Image. Photo: Terri Myers, 2021.



²⁸⁷ Meat Locker, File 7020, DSCF7302, Marfa and Presidio County Museum.

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Figure C:10: Ice Plant (Site 425), 400 E. Oak Street, built c.1917. Photo c.1960.²⁸⁸



Judd Ice Plant, current image. Photo: Athena Myers, 2019.



²⁸⁸ Ice Plant, File 7026, DSCF7325, Marfa and Presidio County Museum.

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Figure C-11: Marfa Motor Co. (Site 431), 107-109 E. Oak Street built c.1928. Photo c.1935.²⁸⁹



Former Motor Co., now Marfa Country Clinic. Photo: Terri Myers, 2021



²⁸⁹ Marfa Motor Co., File 8065, DSCF7097, Marfa and Presidio County Museum.

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Figure C-12: Marfa National Bank (Site 8), 101 N. Highland Avenue, built 1931, rendering c.1930. Source: http://dericbownds.net/Bownds_History/Bownds_lineage_Web.htm



Marfa National Bank/Judd Architecture Studio (Site 8); Brite Building (Site 7, right). Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure C-13: Palace Theatre (Site 60), 220 N. Highland Avenue, renovated, 1931-1935. Photo: de Teel Patterson Tiller, 1978.²⁹⁰ On left is Marfa City Hall (destroyed by fire); right is former garage (Site 61).



Palace Theater, decorative vents infilled with windows, entry bay enclosed. Photo: Terri Myers, 1921



²⁹⁰ Tiller, de Teel Patterson. [Marfa Opera House / Palace Theater], photograph, April 1978; (<https://texashistory.unt.edu/ark:/67531/metaph670143/>: accessed July 15, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu/>; crediting Texas Historical Commission.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure C-14: Texas Theater (Site 2C), 109 N. Highland Avenue, built 1935. Photo c.1955.²⁹¹



Texas Theater, Current Image. Photo: Terri Myers, 2021



²⁹¹ Texas Theatre, File 7048, DSCF73331, Marfa and Presidio County Museum.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure C-15: Bewley's Feeds (Site 45), ~10 S. Austin Street. Photo c.1955.²⁹²



Bewley's Feed Store, Current Image. Photo: Terri Myers, 2021.



²⁹² "Bewley's Feed Store, File 7038, DSCF7266, Marfa and Presidio County Museum.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure C-16: Marfa Wool and Mohair Warehouse/Quality Hardware Store (Site 9), 11-21 N. Highland Avenue. Photo c.1955. Source: Marfa and Presidio County Museum.



Chamberlain Building (Chinati Foundation Property). Photo: Terri Myers, 2021.



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Figure C-17: Safeway Store (Site 171), 124 W. Oak Street with original Spanish/Southwest Deco Design, photo c.1950.
Source: Junior Historian collection.²⁹³



Judd Art Studio (Site 171) remodeled to International Style appearance c.1965. Photo: Terri Myers, 2021.



²⁹³ Unattributed student report, "Safeway," Junior Historian Collection, Marfa Public Library.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure C-18: Built as Union Church, 1886, better known as San Pablo or “Mexican” Methodist Church, (Site 199), 114 W. Dallas St. Photo: de Teel Patterson Tiller, 1978.²⁹⁴



Former San Pablo Church, converted to gallery uses. Photo: Terri Myers, 2021.



²⁹⁴ Tiller, de Teel Patterson. [San Pablo Methodist Church], photograph, April 1978; (<https://texashistory.unt.edu/ark:/67531/metaph669316/>: accessed June 15, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu/>; crediting Texas Historical Commission.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure C-19: First Christian Church (Site 132), 120 W. Lincoln Street, built 1926. Photo: de Teel Patterson Tiller, 1978.²⁹⁵



First Christian Church, Mission Revival style shaped parapets removed. Photo: Terri Myers, 2021.



²⁹⁵ Tiller, de Teel Patterson. [First Christian Church, Parsonage], photograph, March 1978; (<https://texashistory.unt.edu/ark:/67531/metaph669678/>: accessed July 15, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Texas Historical Commission.

Central Marfa Historic District, Marfa, Presidio County, Texas

Figure C-20: First Baptist Church (Site 44), 205 N. Austin Street, built 1940. Source: unattributed rendering in *El Paso Herald-Post*, April 27, 1940: 2.



First Baptist Church, current image. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Figures D-1 through D-14: Donald Judd – The Artist and Selected Works

Figure D-1: Donald Judd at the Architecture Studio, c.1993

Site 8, 101 N. Highland Avenue

Source: Judd Foundation, Marfa, Texas

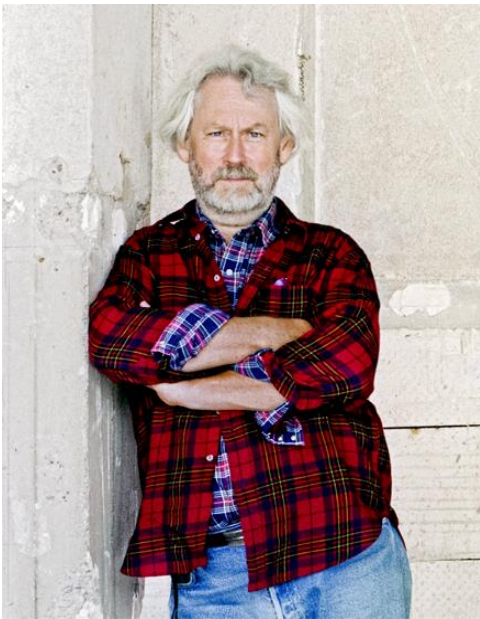


Figure D-2: Donald Judd, Untitled, 1951-52

Lithograph: 19 ¾ x 12 ¾ in. (50.7 x 32.9 cm)

Source: Judd Foundation, Marfa, Texas



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure D-3: Donald Judd paintings from the 1950s
Interior, Cobb House (Site 173), 104 W. Oak Street
Source: Judd Foundation, Marfa, Texas



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure D-4: Donald Judd, Untitled, 1960
Oil on Canvas, 70 x 47 7/8 inches (177.8 x 121.285 cm)
National Gallery of Canada, Ottawa, Canada
Source: Judd Foundation, Marfa, Texas

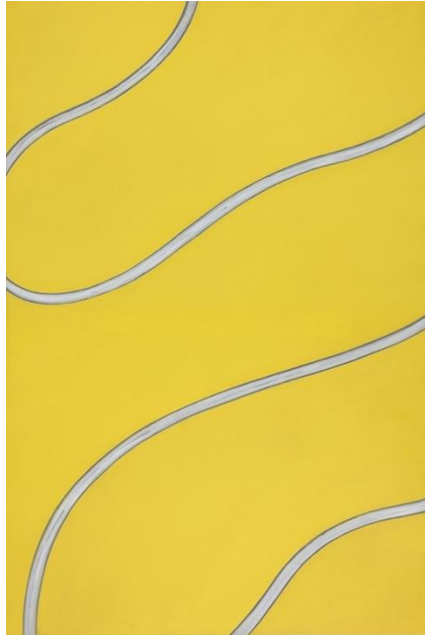


Figure D-5: Donald Judd, Untitled, 1961
Black oil on Masonite and wood with aluminum baking pan
48 1/8 x 36 1/8 x 4 inches (122.2 x 91.8 x 10.2 cm)
Museum of Modern Art, New York
Source: Judd Foundation, Marfa, Texas



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure D-6: Donald Judd, Untitled, 1962

Cadmium red light oil on wood with black enameled metal pipe

48 x 32 1/2 x 21 1/4 inches (121.92 x 82.55 x 53.975 cm)

La Mansana de Chinati/The Block.

Source: Judd Foundation, Marfa, Texas



Figure D-7: Donald Judd, Untitled, 1968

Stainless steel and yellow plexiglass

10 units, each 9 x 40 x 31 inches (22.86 x 101.6 x 78.74 cm)

La Mansana de Chinati/The Block, Judd Foundation, Marfa Texas

Source: Judd Foundation, Marfa, Texas



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure D-8: Exterior, 101 Spring Street, Judd Foundation, New York.
Source: Judd Foundation, Marfa, Texas



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure D-9: Exterior, La Mansana de Chinati/The Block
Judd Foundation, Marfa, Texas
Source: Judd Foundation, Marfa, Texas



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure D-10: Donald Judd, 100 untitled works in mill aluminum
The Chinati Foundation, Marfa, Texas
Source: Judd Foundation, Marfa, Texas



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure D-11: Donald Judd, 15 untitled works in concrete
The Chinati Foundation, Marfa, Texas
Source: Judd Foundation, Marfa, Texas



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure 12: Exterior, Peter Merian Haus, Basel, Switzerland
Source: Judd Foundation, Marfa, Texas



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure D-13: Donald Judd, chair in copper at the Architecture Office
Site 68, 102 N. Highland Avenue
Source: Judd Foundation, Marfa, Texas



Figure D-14: *Judd* at Museum of Modern Art, New York (April 23, 2020—January 9, 2021)
Source: Judd Foundation, Marfa, Texas



Central Marfa Historic District, Marfa, Presidio County, Texas

Figure D-15: National and International Collections of Donald Judd's Work

Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio
Art Gallery of Ontario, Toronto, Canada
Art Museum of South Texas, Corpus Christi, Texas
Castello di Rivoli-Museo d'Arte Contemporanea, Rivoli, Italy
The Chase Manhattan Collection, New York, New York
The Cincinnati Art Museum, Cincinnati, Ohio
The Cleveland Museum of Art, Cleveland, Ohio
Colby College Museum of Art, Waterville, Maine
Dallas Museum of Fine Art, Dallas, Texas
Dayton Art Institute, Dayton, Ohio
The Detroit Institute of Arts, Detroit, Michigan
Dia Art Foundation, New York, New York
Hallen für neue Kunst, Schaffhausen, Switzerland
Hamburger Bahnhof, Berlin, Germany
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Ho-Am Art Museum, Seoul, Korea
Indiana University Art Museum, Bloomington, Indiana
Kaiser Wilhelm Museum, Krefeld, Germany
Kunstmuseum Basel, Basel, Switzerland
Los Angeles County Museum, Los Angeles, California
McNay Art Museum, San Antonio, Texas
The Metropolitan Museum of Art, New York, New York
Milwaukee Art Museum, Milwaukee, Wisconsin
Modern Art Museum of Fort Worth, Fort Worth, Texas
Moderna Museet, Stockholm, Sweden
Musée d'Art et d'Industrie, Saint-Etienne, France
Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Museu d'Art Contemporani, Barcelona, Spain
Museum Ludwig, Cologne, Germany
The Museum of Contemporary Art, Chicago, Illinois
The Museum of Contemporary Art, Los Angeles, California
Museum of Contemporary Art, San Diego, California
The Museum of Fine Arts, Houston, Texas
The Museum of Modern Art, New York, New York
Museum of Modern Art, Shiga, Japan
National Gallery of Canada, Ottawa, Canada
Nelson-Atkins Museum of Art, Kansas City, Missouri
Norton Simon Museum, Pasadena, California
Österreichisches Museum für angewandte Kunst, Vienna, Austria
Philadelphia Museum of Art, Philadelphia, Pennsylvania
The Saint Louis Art Museum, Saint Louis, Missouri
San Diego Museum of Art, San Diego, California
San Francisco Museum of Modern Art, San Francisco, California
Solomon R. Guggenheim Museum, New York, New York
Staatsgalerie Stuttgart, Stuttgart, Germany
Stedelijk Van Abbemuseum, Eindhoven, The Netherlands

Central Marfa Historic District, Marfa, Presidio County, Texas

Storm King Art Center, Sculpture Park, Mountainville, New York
Tokyo Metropolitan Art Museum, Tokyo, Japan
Walker Art Center, Minneapolis, Minnesota
Wellesley College Museum, Wellesley, Massachusetts
Whitney Museum of American Art, New York, New York

Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 1: Commercial Property (1-part Commercial Building) – Contributing Building
Gonzales Floor Shop – 1-part Commercial Style – Adobe with Wood Storefront
Site 262: 118 E. El Paso Street. Photo: Terri Myers, 2021.

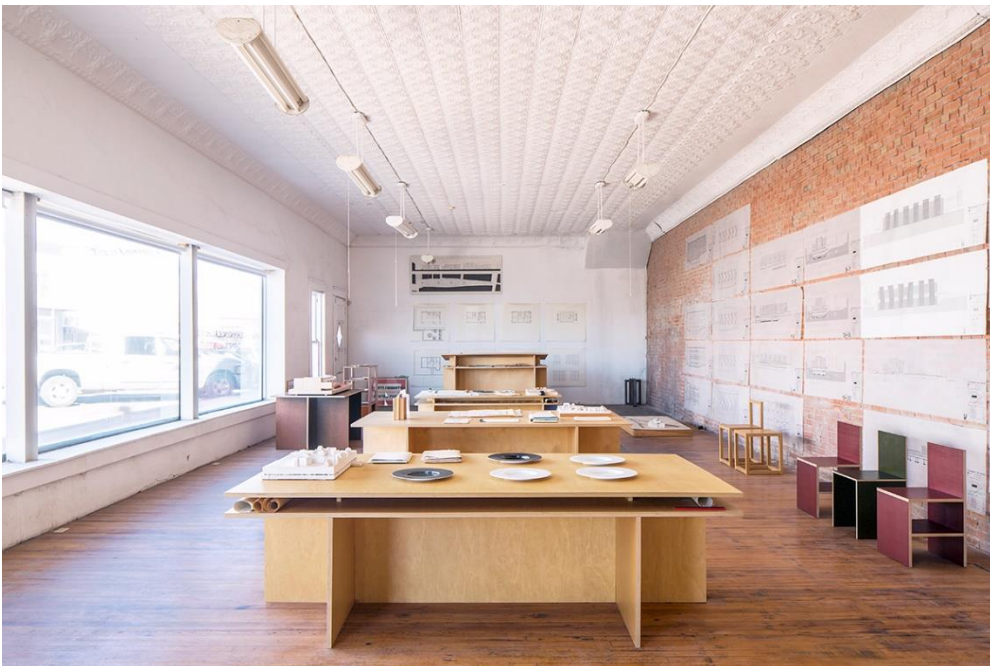


Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 2: Commercial/Domestic Property (Grocery Store/Apartments) – Contributing Building
Glasscock Building/Judd Architecture Office – Late Victorian Commercial Style
Site 68: 102-108 N. Highland Avenue. Photo: Terri Myers, 2021.



Photo 3: Interior Judd Architecture Office. Photo courtesy Judd Foundation.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 4: Commercial Property (2-part Commercial Building) – Contributing Building
Dry Goods Store/Judd Ranch Office – 2-part Commercial Style
Site 66: 112-114 N. Highland Avenue. Photo: Terri Myers, 2021.



Photo 5: Interior Judd Ranch Office. Photo courtesy Judd Foundation

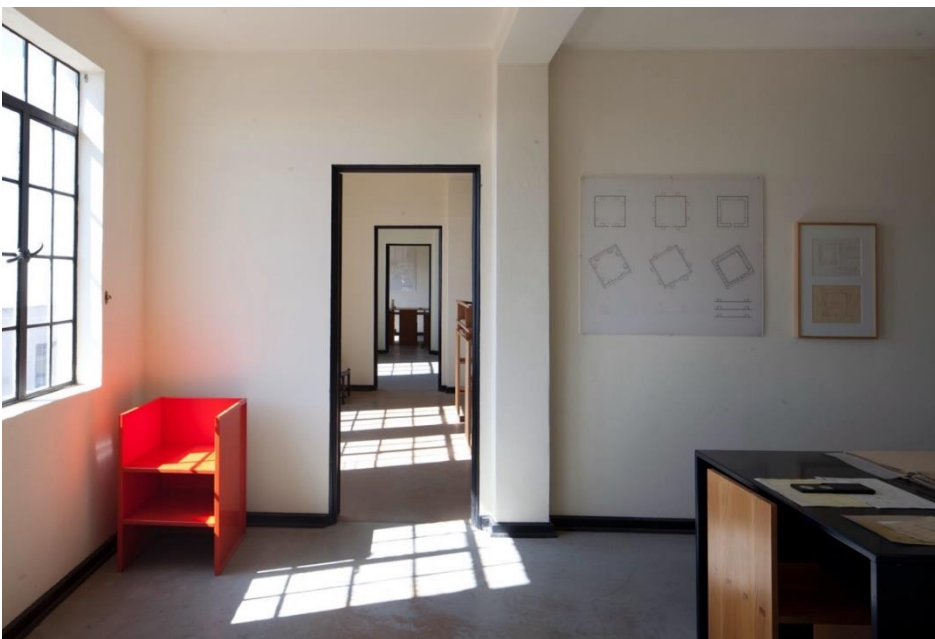


Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 6: Commercial Property (Vault) – Contributing Building
Marfa National Bank/Judd Architecture Studio – Art Deco (aka Southwest Deco) Style
Site 8: 101 N. Highland Avenue. Photo: Terri Myers, 2021.



Photo 7: Interior Judd Architecture Studio. Photo courtesy Judd Foundation.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 8: Judd Architecture Studio. Photo: Terri Myers, 2019.



Photo 9: Judd Architecture Studio. Photo: Terri Myers, 2019.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 10: Mural Uncovered in Bank/Judd Architecture Studio. Photo: Terri Myers, 2019.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 11: Commercial Property (Supermarket) – Contributing Building
Safeway Grocery Store/Judd Art Studio – International Style
Site 171: 124 W. Oak Street. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 12: Interior Judd Art Studio. Photo: Terri Myers, 2019.

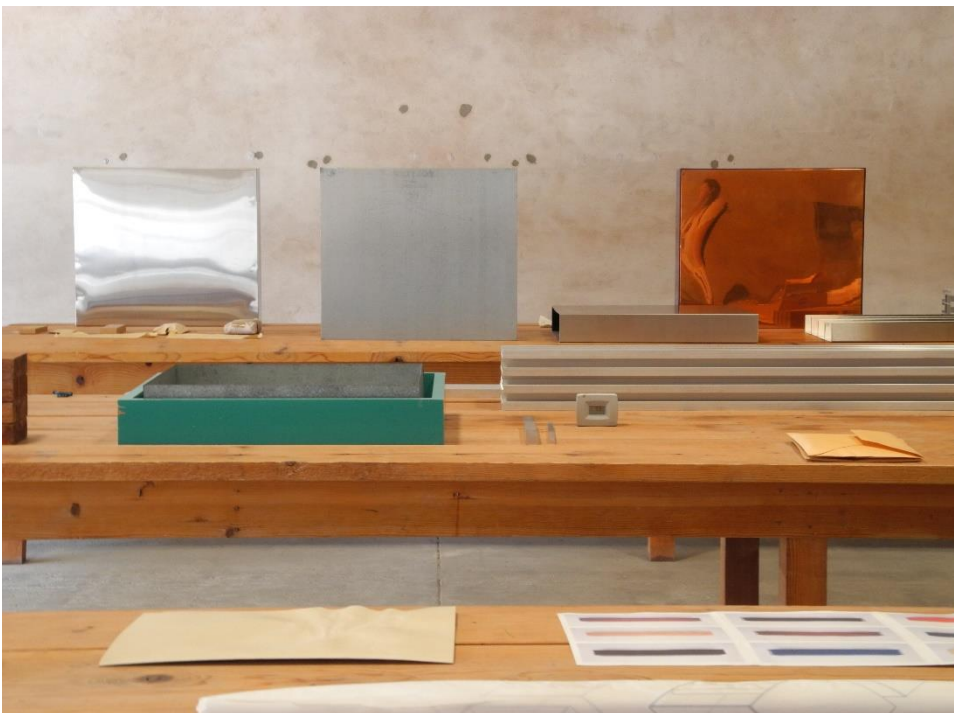


Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 13: Interior Judd Art Studio. Photo: Terri Myers, 2019.



Photo 14: Interior Judd Art Studio. Photo: Terri Myers, 2019.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 15: Commercial Property (Automobile Showroom) – Contributing Building
Marfa Motor Co. Sales and Repair Garage – Mission Revival Style
Site 431: 107-109 E. Oak Street. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 16: Commercial Property (One-part Commercial Building) – Contributing Building
Dry Goods Store, c.1900
Site 394: 113 S. Dean Street. Photo: Terri Myers, 2021.

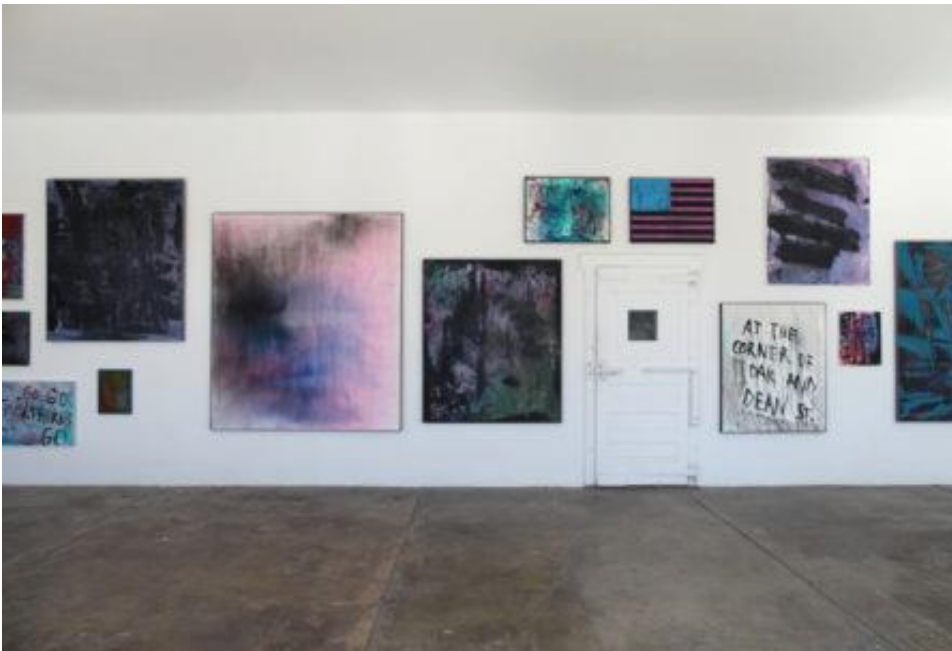


Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 17: Commercial Property (One-part Commercial Building) – Contributing Building
Meat Market/Judd Locker Plant – Southwest Border Vernacular Type (Adobe)
Site 434: 130 E. Oak Street. Photo: Terri Myers, 2021.



Photo 18: Interior Judd Locker Plant
Jean-Baptiste Bernadet, installation view, December 2010. Photo courtesy Judd Foundation.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 19: Commercial Property (1-part Commercial Building) – Contributing Building
Barber Shop/Judd Gatehouse (Cobb & Whyte Complex) – Spanish Revival Style
Site 174A - 104 W. Oak Street. Photo: Terri Myers, 2021.



Photo 20: Judd Gatehouse Interior. Photo: Alex Marks, courtesy Judd Foundation



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 21: Commercial Property (Storage Building) – Contributing Building
Judd Whyte Building, part of Cobb and Whyte Complex
Site 174B, 104 W. Oak Street B. Photo: Terri Myers, 2021.



Photo 22: Interior Whyte Building. Photo courtesy Judd Foundation



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 23: Interior Judd Whyte Building. Photo: Terri Myers, 2019.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 24: Commercial/Domestic Property – Contributing Building
Crews Hotel/Judd Print Building – Italianate Style
Site 10: 104-108 S. Highland Avenue. Photo: Terri Myers, 2021



Photo 25: Interior Judd Print Building. Photo courtesy Judd Foundation



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 26: Commercial Property (Restaurant) – Contributing Building
Borunda's Café and Courtyard – Mission Revival Style (Adobe)
Site 406: 201-203 E. San Antonio Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 27: Commercial Property (1-part Commercial Building: General Store) – Contributing Building
Mendias/Hermanos Mendias Store, 1914
Adobe (face brick, brick corbelling), Territorial Style
Site 305: 218-222 S. Dean Street. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 28: Commercial Property (1-part Commercial Building) – Noncontributing Building
Historic commercial building c.1910; Severely altered storefront c.2010
Site 266: 108 E. El Paso Street. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 29: Commercial Property (Gas Station) – Noncontributing Building/Structure
Historic gas station/Service Bay – Severely altered fenestration, front façade, entrance, c. 2010
Site 392: 100 E. San Antonio Street. Photo: Peter Stanley, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 30: Domestic Property (Single Dwelling) - Contributing Building
Humphris-Humphreys House, 1883 – Adobe House, Neoclassical Stylistic Influences
Site 188: 108 W. San Antonio Street. Photo: Terri Myers, 2021
Recorded Texas Historic Landmark, 1996



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 31: Domestic Property (Single Dwelling) - Contributing Building
Dr. J. C. Midkiff House, 1886 – Adobe House, Queen Anne: Free Classic
Site 43: 215 N. Austin Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 32: Domestic Property (Single Dwelling) – Contributing Building
George Crossan House, c.1895 – Adobe House, Queen Anne: Free Classic
Site 158: 110 W. Texas Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 33: Domestic Property (Single Dwelling) - Contributing Building
Hans and Eloise Briam House, c.1900 – Adobe House, Folk Victorian and Neoclassical Stylistic Elements
Site 240A: 108 E. Texas Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 34: Domestic Property (Single Dwelling) – Contributing Building
Cobb House/Judd Cobb and Whyte Complex, 1905 – Adobe House, Folk Victorian Style
Site 173A: 104 W. Oak Street, A. Photo: Terri Myers, 2021



Photo 35: Interior Cobb House. Photo Terri Myers, 2019



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 36: Interior Cobb House. Photo: Terri Myers, 2019



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 37: Domestic Property (Single Dwelling) – Contributing Building
L-plan Adobe House, c.1905 – Folk Victorian Style
Site 241A: ~110 E. Texas Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 38: Domestic Property (Single Dwelling) – Contributing Building
Modified L-Plan Frame House, c.1905 – Folk Victorian and Neoclassical Stylistic Influences
Site 80: 306 N. Austin Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 39: Domestic Property (Single Dwelling) – Contributing Building
Hipped-Roof Bungalow Plan Adobe House, c.1915 -- Neoclassical and Craftsman Stylistic Influences
Site 510: 109 W. San Antonio Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 40: Domestic Property (Multiple Dwelling: Crib Row) – Contributing Building
Attached One-room Adobe Cribs, c.1915 – Southwest Border Vernacular
Site 371: 216-222 E. Dallas Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photos 41 & 42: Domestic Properties (Single Dwellings) – Contributing Buildings

Attached Two-room Adobe Houses, c.1915 – Southwest Border Vernacular

Site 374: 208 E. Dallas Street (top center) and Site 373: 210 E. Dallas Street (bottom). Photos: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 43: Domestic Property (Single Dwelling) – Contributing Building
Adobe Bungalow, c.1915 – Craftsman Style “Airplane” Bungalow
Site 41: 301 N. Austin Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 44: Domestic Property (Single Dwelling) – Contributing Building
Adobe Bungalow, c.1925 – Craftsman Style
Site 556A: 130 E. Lincoln Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 45: Domestic Property (Single Dwelling) – Contributing Building
Adobe House, 1926 -- Mission Revival Style
Site 131: 130 W. Lincoln Street. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 46: Domestic Property (Single Dwelling) – Contributing Building
Frame Bungalow, c.1930 – Pueblo Revival Style
Site 233: 201 W. Texas Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 47: Domestic Property (Hotel) – Contributing Building
El Paisano Hotel, 1930 – Spanish Baroque Style
Site 3: 207 N. Highland Avenue. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 48: Domestic Property (Multiple Dwelling) – Contributing Building
Adobe Duplex/Commercial Addition, c.1930 – Southwest Border Vernacular
Site 12: 204 S. Highland Avenue. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 49: Domestic Property (Single Dwelling) – Contributing Building
Postwar Cement Block (CMU) House, c.1950 – Minimal Ranch Style
Site 404A: 105 E. Dallas Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 50: Domestic Property (Single Dwelling) – Noncontributing Building
Frame Accessory Dwelling Unit (ADU), 2010 – 21st Century Modern
Site 241B: 110 E. Texas Street B (rear). Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 51: Domestic Property (Garage/Storage Shed) – Contributing Building
Adobe Garage or Shed, c.1915 – No Style (Southwest Border Vernacular)
Site 198B: ~116 W. Dallas Street B. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 52: Domestic Property (Garage) – Contributing Building
Board and Batten Garage, c.1930 – No Style
Site 509C: 107 W. San Antonio Street B. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 53: Domestic Property (Hotel) – Noncontributing Building
St. George Hotel – Non-historic, Contemporary Style
Site 70: 105 S. Highland Ave. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 54: Religious Property (Church) – Contributing Building
St. Mary's Catholic Church – Spanish Revival Style (Adobe)
Site 47A: 211 W. San Antonio Street. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 55: Religious Property (Church) – Contributing Building
Union/San Pablo “Mexican Methodist” Church, 1886/1970
Adobe Construction (Wood in Gable), Gothic Revival Style
Site 199: ~114 W. Dallas Street. Photo: Terri Myers, 2021.



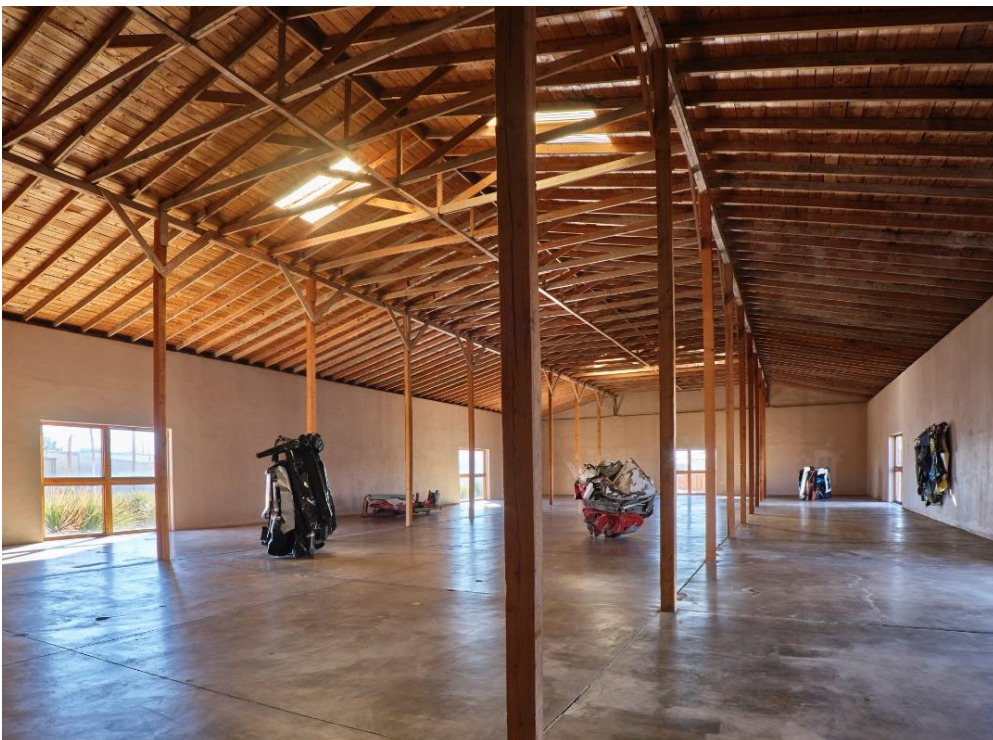
Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 56: Government Property (County Courthouse) – Contributing Building
Presidio County Courthouse (1886) – Second Empire Style
Site 1 – 300 N. Highland Avenue. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photos 57 & 58: Agricultural Property (Agricultural Warehouse) – Contributing Building
Marfa Wool and Mohair Warehouse/Chamberlain Building (Chinati Foundation) Site 9: 11-21 N. Highland Avenue
Photo 57 (exterior): Terri Myers, 2021; Photo 58 (interior): Alex Marks, courtesy Judd Foundation



Central Marfa Historic District, Marfa, Presidio County, Texas

Photos 59 & 60: Interior John Chamberlain Building (Site 9).

Photo 59 (top): Alex Marks, courtesy Judd Foundation; Photo 60 (bottom): Terri Myers, 2019



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 61: Health Care Property (Hospital) – Contributing Building
Peterson Hospital – Art Deco Style
Site 239: 106 E. Texas Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 62: Social Property (2-part Commercial Building Type) – Contributing Building
Masonic Lodge – 2-part Commercial Style
Site 64: 124 N. Highland Avenue. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 63: Recreational Property (Theater) – Contributing Building
Palace Theater – Art Deco (aka Southwest Deco) Style
Site 60: 220 N. Highland Avenue. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 64: Recreation Property (Theater/Community Hall) -- Contributing Building
Teatro de Libertad, 1919
Adobe, Hollow Tile (face brick, brick corbelling), Territorial Style
Site 304: 214 S. Dean Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 65: Landscape Property (Wall and Fence) – Contributing Structure
Rock Perimeter Wall with Mesquite Limb Fence, c.1935 – National Park Service (NPS) Rustic Style
Site 443E: 113 E. Texas Street. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 66: Landscape Property (Judd Wall) – Contributing Structure
Exposed Adobe Brick Courtyard Wall, 1990 – No Style
Site 9B: 11-19 N. Highland Avenue. Photo: Terri Myers, 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 67: Industrial Property (Electric Power and Ice Plant) – Contributing Building
Ice Plant/Chinati Foundation Art Installation (Part Adobe)
Site 425: 400 E. Oak Street. Photo: Terri Myers, 2021



Photo 68: Interior Ice Plant – Judd untitled (U Channel and V Channel), 1980-1982.
Photo courtesy Judd Foundation.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 69: Interior Ice Plant. Photo: Alex Marks, courtesy Judd Foundation



Central Marfa Historic District, Marfa, Presidio County, Texas

Streetscapes

Photo 70: East side 200 block N. Highland Avenue
and Presidio County Courthouse, facing north/northeast.
Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 71: East side 100 block N. Highland Avenue, facing northeast: one- and two-part commercial buildings. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 72: East Side 100 block N. Highland Avenue to new St. George Hotel, 100 block S. Highland Avenue, facing south/southeast; one- and two-part commercial buildings. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 73: West side N. Highland Avenue, facing north/northwest: Art Deco (Southwest Deco) Marfa National Bank (far left) and Brite Building (second from left), designed by architect, L. G. Knipe. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 74: West side of 100 block N. Highland Avenue, facing southwest. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 75: West Side 200 block N. Highland Avenue, facing north/northwest
Paisano Hotel foreground, Texas Theatre, Jim Tyler Building. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 76: South side 100 block E. El Paso Street, facing west/southwest: Early one- and two-part commercial buildings.
Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 77: North side, 200 block E. San Antonio Street and 200 block S. Dean Street, facing northeast:
Mixed commercial and domestic adobe buildings and courtyard. Photo: Terri Myers, March 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 78: West side, 300 block N. Austin Street, facing southwest. Craftsman Houses. Photo: Terri Myers, 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 79: West side 200- 300 block N. Austin Street facing north/northwest: Historic Churches and Single Dwellings.
Photo: Terri Myers, March 2021.



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 80: South side, 200 block E. Dallas Street, facing southeast: attached adobe 2-room houses.
Southwest Border Vernacular. Photo: Terri Myers, March 2021



Central Marfa Historic District, Marfa, Presidio County, Texas

Photo 81: Both sides (west and east) N. Highland Avenue to Presidio County Courthouse. Camera facing north.
Photo: Terri Myers, March 2021



- end -